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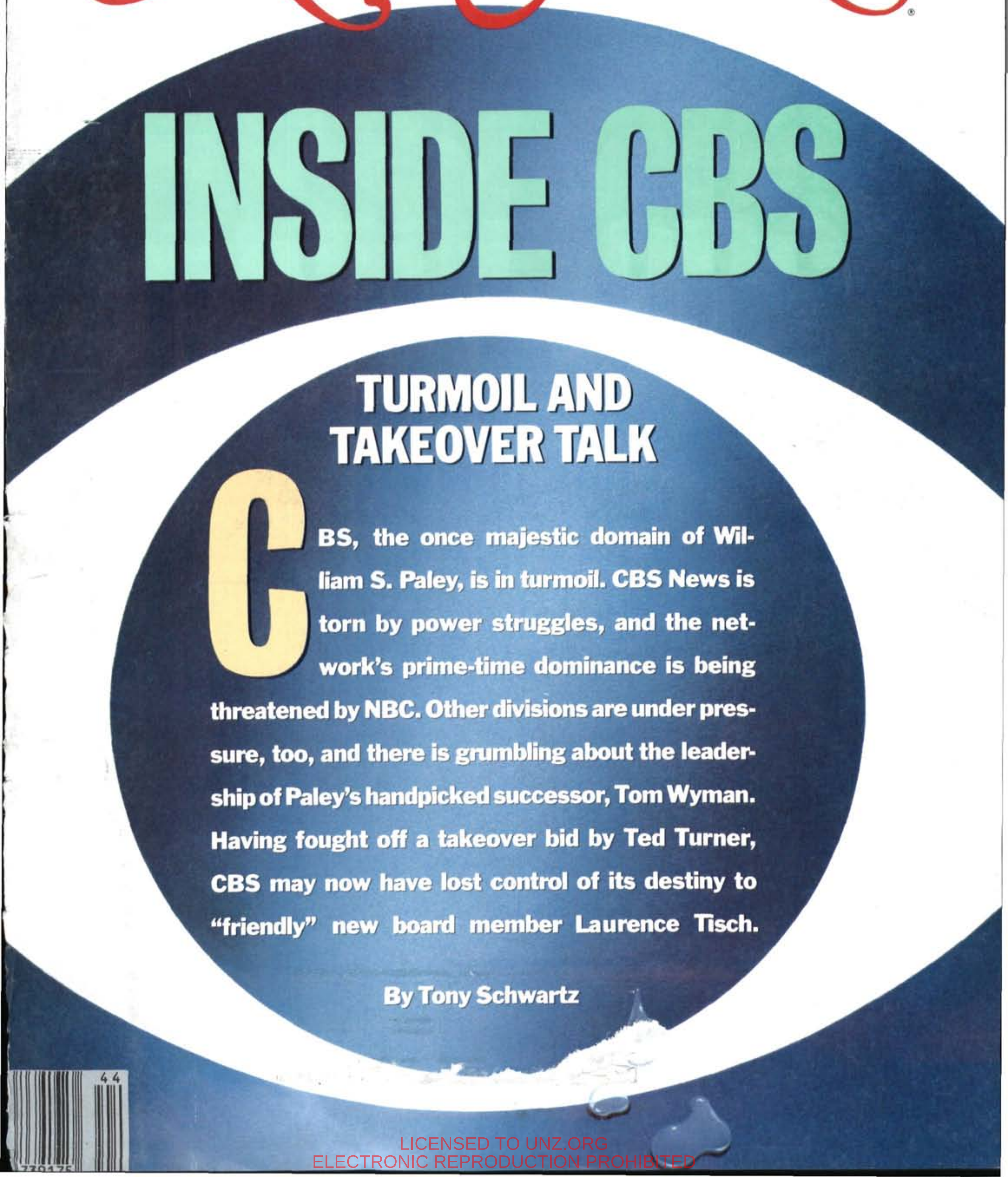

INSIDE CBS

TURMOIL AND TAKEOVER TALK

CBS, the once majestic domain of William S. Paley, is in turmoil. CBS News is torn by power struggles, and the network's prime-time dominance is being threatened by NBC. Other divisions are under pressure, too, and there is grumbling about the leadership of Paley's handpicked successor, Tom Wyman. Having fought off a takeover bid by Ted Turner, CBS may now have lost control of its destiny to "friendly" new board member Laurence Tisch.

By Tony Schwartz

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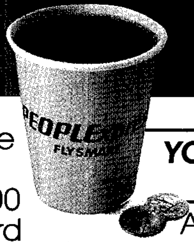

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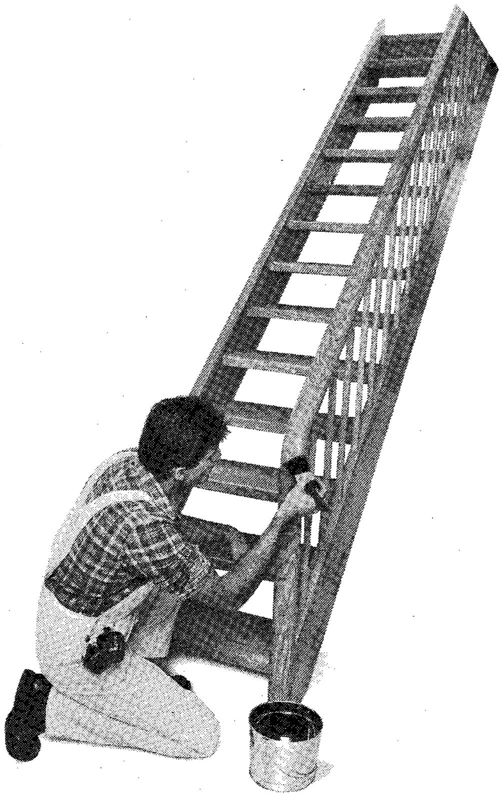

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BY TONY SCHWARTZ

It has been a year of turmoil and uncertainty at CBS, and it's not over yet. Three months after the company fought off Ted Turner's takeover bid, Laurence Tisch announced that he plans to buy up to 25 percent of its stock, and CBS chairman Thomas Wyman has put him on the board. Some feel that it's only a matter of time before Tisch formally takes control of CBS. Fighting Turner nearly tripled the company's debt, and it now must sell assets worth $300 million and cut its corporate overhead by at least $20 million. The cuts have already aroused deep resentment in the broadcast division, and especially at CBS News, where the in-house battles are fierce. Tony Schwartz takes a look inside CBS.

44 Desperately Seeking Sally

BY DINAH PRINCE

Sally Randall is, somewhat simultaneously, a fashion designer, gossip columnist, actress, party promoter, model, video extra, cabaret performer, and Palladium doorman. Photographers take her picture; fashion designers give her free clothes; 9,000 people came to her birthday party. Her celebrity comes from the ever-changing image she fashions from her collection of wigs and costumes. And beneath her trappings, there's hardly a trace of the shy brunette from Westchester who came to New York to study painting—because Sally Randall's best creation is herself. "I see New York as a larger NYU campus," she says, ". . . the Manhattan University of Life. I'm getting my M.A. in fame, and I'll be getting my Ph.D. in money."

52 The Church Revival

BY BERNICE KANNER

A religious revival of sorts is under way on, of all places, the Upper East Side. Its focus is the Unitarian Church of All Souls. Its leader is Frank Forrester Church IV, a 37-year-old preacher from Idaho who is the son of the late senator Frank Church. During his tenure at All Souls, the church's membership has more than doubled, and it is now the fastest-growing mainstream church in New York. Church propounds an eighties version of the sixties theology of peace, love, and activism: He has called upon his congregation to respond to the AIDS crisis, to help the homeless, and to work for nuclear disarmament. "Most churches choose ministers who reflect themselves," says one parishioner. "Forrest wasn't chosen to reflect us, but rather to lead."

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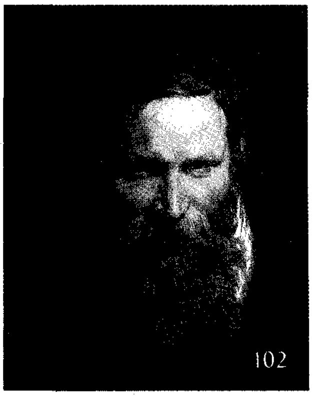

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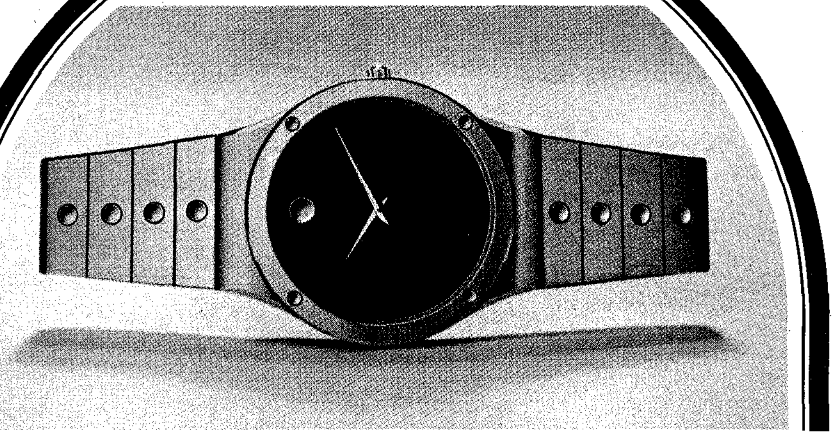

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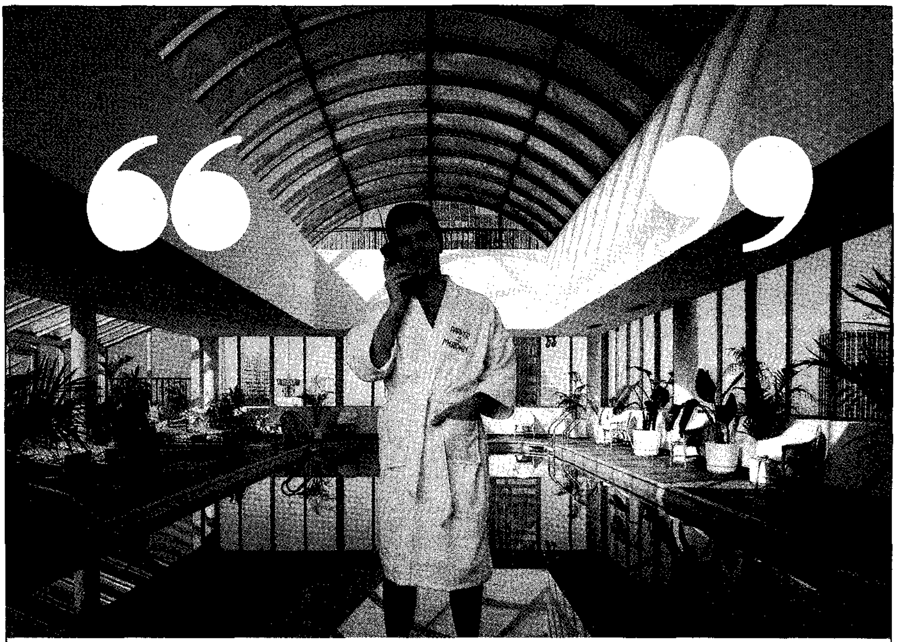

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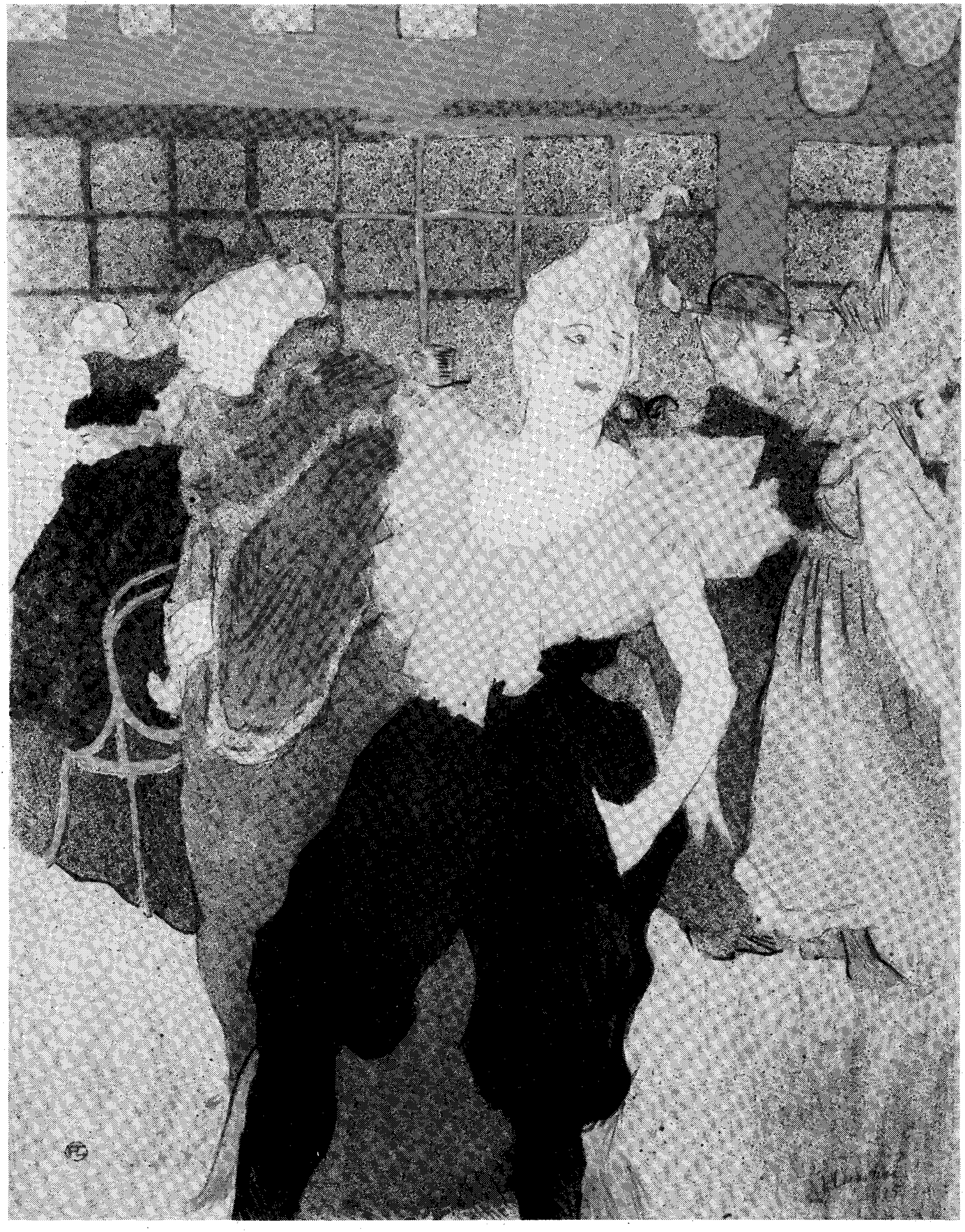

The *Clowness at the Moulin Rouge*. 1897. Lithograph. The Museum of Modern Art, New York. Gift of Abby Aldrich Rockefeller, 1946

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LETTERS

Woman of the Year?

I REALIZE THAT READING *New York* entails digesting the latest big-city trends, but the piece on Perri Klass ["Mommie Busiest," by Dinitia Smith, October 14] was enough. Please, no more articles about overachieving mothers and their wimped-out/supportive husbands, boyfriends, or lovers. The photo of Larry Wolff holding forth to his Harvard students in Benjamin's bedroom with mommy and sonny looking on was especially good—I can't wait to start writing checks for my sons' college educations.

Michael Baz
Waitsfield, Vt.

BRAVO! DINITIA SMITH'S STORY ON *femme extraordinaire* Perri Klass deserves a standing ovation, as does Klass herself. To know that someone can find the time to do as many things as Klass does and still maintain sanity is a shot in the arm for workaholics and procrastinators alike, regardless of gender.

Humayun J. Chaudhry
Manhattan

SPARE US ALL . . . PLEASE! WHY IS IT THAT I am totally unimpressed with your article on Perri Klass? Haven't we had enough of these wonder women? How about letting us live and let live? We are finally getting comfortable with ourselves, when along comes another bigger-than-thou article. Women are not "wondering if it's possible to have it all"; we know that each of us has unique potential and accomplishments.

Zeldie Halpern
Queens

TO SAY THAT PERRI KLASS IS A WOMAN OF talent would be an understatement. However, to single her out as unique when there are such women as Geraldine Ferraro, Hanna Gray, and Sandra Day O'Connor in the world shows a lack of insight. Indeed, some might say that private-practice pediatrics is a waste of time for someone of Klass's caliber. The time has come for women to assume their roles as leaders, not just doers.

Joanne Shay
Chicago, Ill.

NO, PERRI KLASS DOESN'T HAVE IT ALL. *I* have it all! I am not only a successful mother and career person, but I also have the following things that she lacks:

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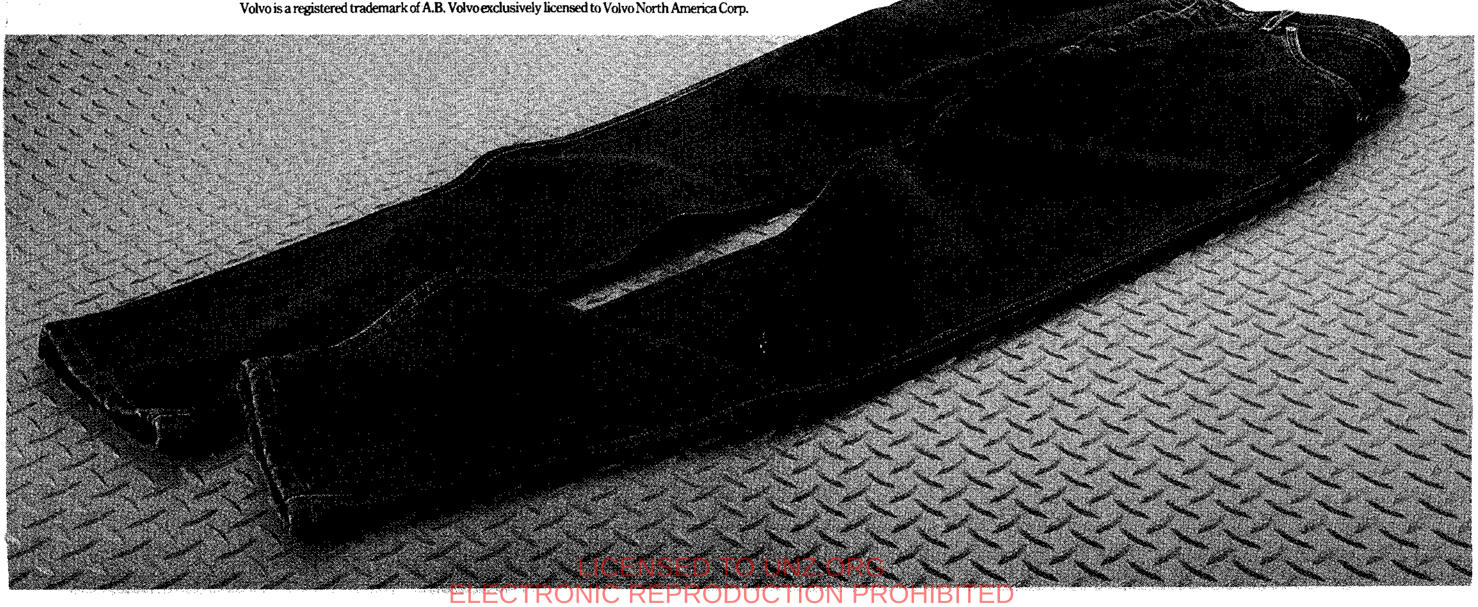

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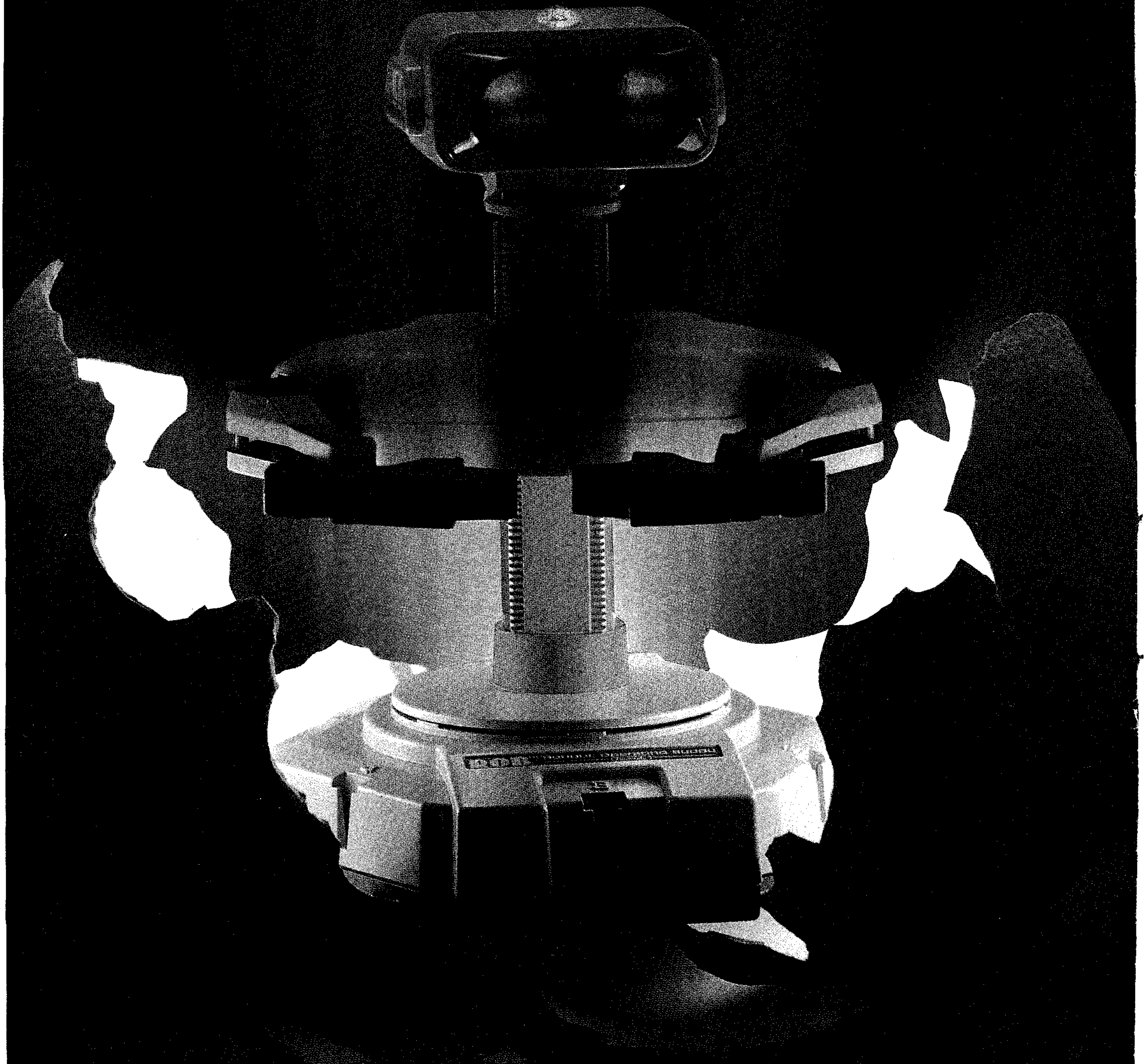

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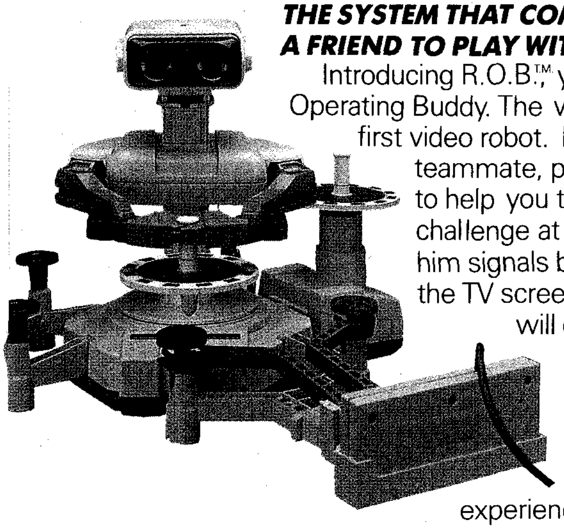

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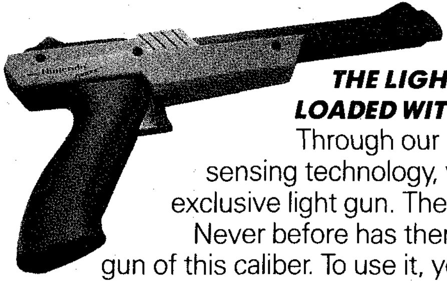

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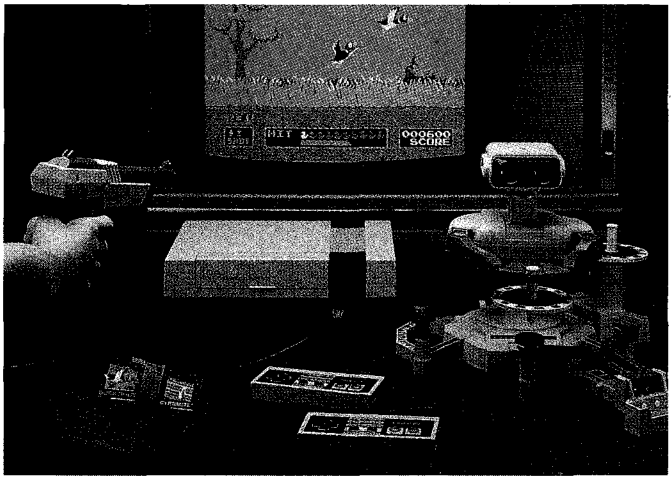

The Nintendo Entertainment System comes complete with—R.O.B., Zapper, Control Deck, two Controllers, and the Gyromite™ and Duck Hunt™ Game Paks.

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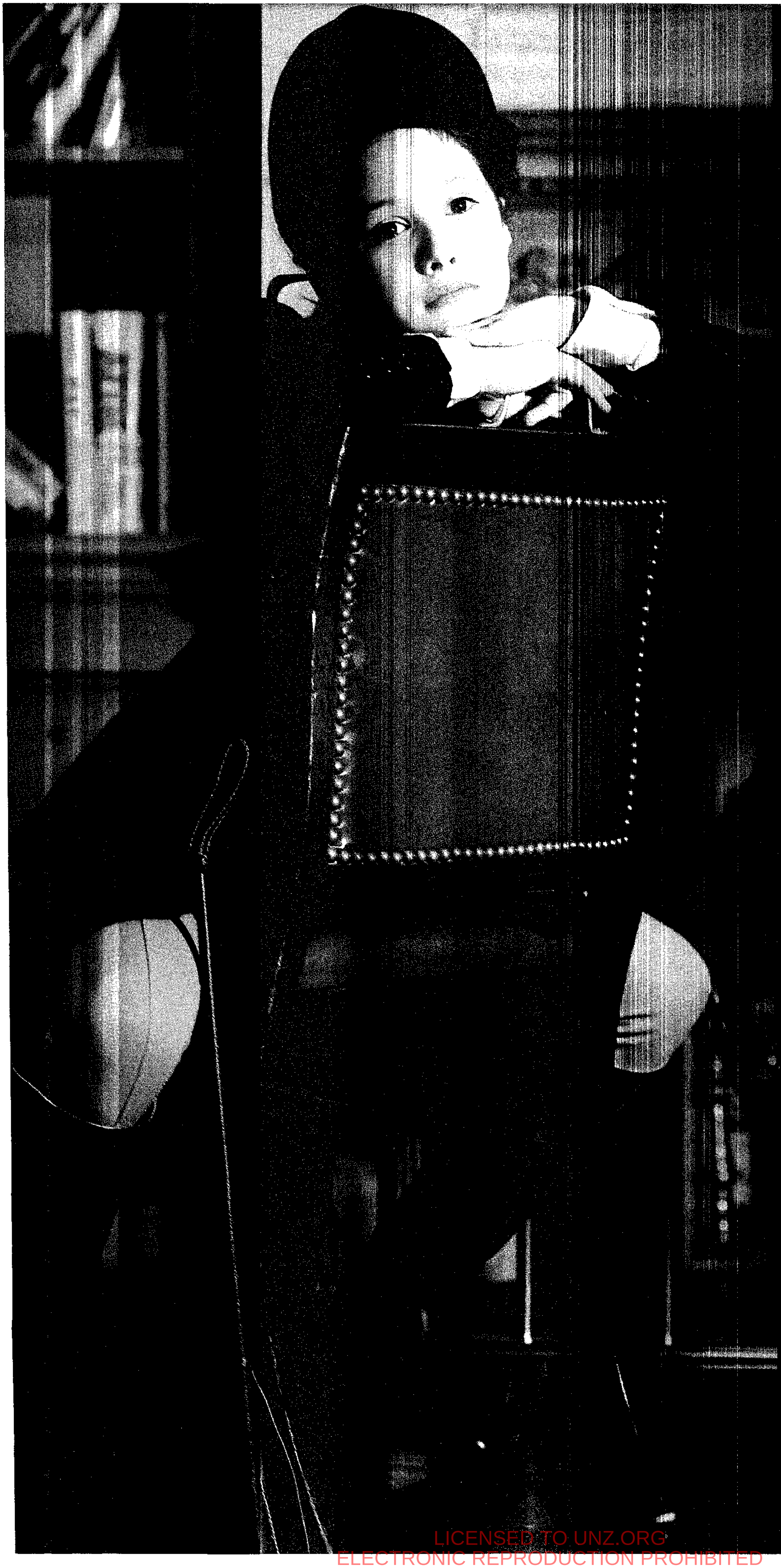

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And speaking of time, Perri, take my advice, honey: Spend more than 40 seconds a day applying your makeup.

Judie Panzer
Manhattan

The Miracle Workers

AS AN ASPIRING DIRECTOR, I WAS DISmayed to read how poorly Twyla Tharp handled her relationship with the cast and production team of *Singin' in the Rain* ["Still Kicking," by Sharon Churcher, October 14]. Many producers feel that women cannot handle a big-budget Broadway musical. Thanks to the actions of Tharp, I—and the other women directors of my generation—will have to work three times as hard to prove them wrong.

Jillana Devine
Bronxville, N.Y.

CONGRATULATIONS TO PRODUCERS LOIS and Maurice Rosenfield and the entire cast of *Singin' in the Rain* for believing in their splashy and highly entertaining musical, and for using all their power to bail out their seemingly sinking ship. Their heroic efforts most likely would not have been necessary had Twyla Tharp been left to pursue a task that held some interest for her. Obviously, a Broadway musical doesn't. *Singin' in the Rain* surely is "the miracle on 51st Street" to have survived director-choreographer Tharp.

Maximilian Frazier
Granby, Mass.

Conversation Piece

IF DICK CAVETT WANTS TO BE A SUCCESSful interviewer ["Dick Cavett Tries and Tries Again," by David Blum, October 7], he should tune in to Sherrye Henry on WOR Radio. She listens to her guests, asks intelligent questions, and does not promote herself.

Pamela H. Bergen
Demarest, N.J.

DAVID BLUM TRIED AND TRIED AGAIN TO bury Dick Cavett—a truly cheap shot. I was taught that if you can't say something nice about someone, you should say nothing at all.

Doris W. Smith
Westport, Conn.

DAVID BLUM'S ARTICLE ON DICK CAVETT made me realize anew how much this feisty, brilliant little guy is missed. I almost never watch the sophomoric David Letterman, but I did tune in the night Cavett was scheduled. And waited through

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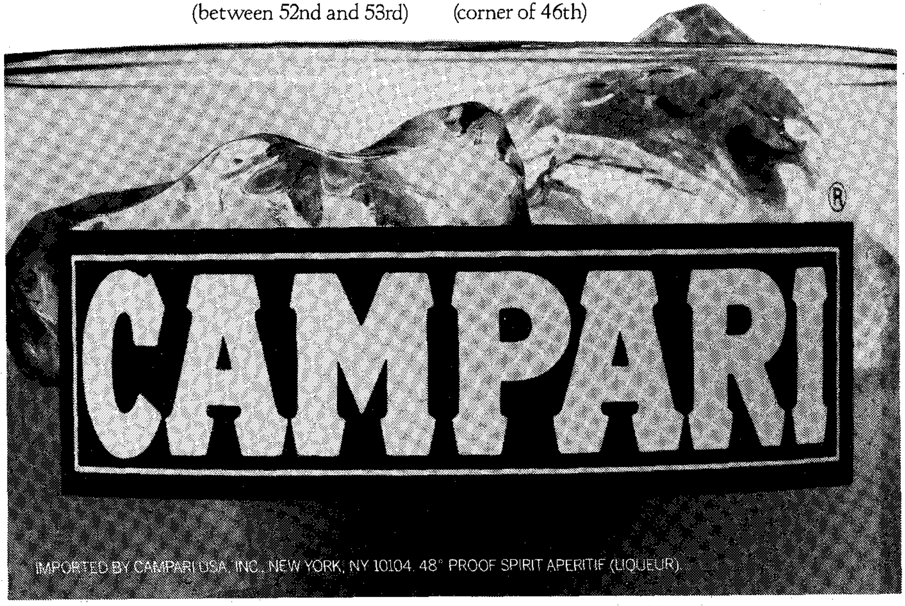

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–THOMAS HOVING, *commenting on Connoisseur's feature story about the unsung, misunderstood country that is Europe's most happy travel surprise.*

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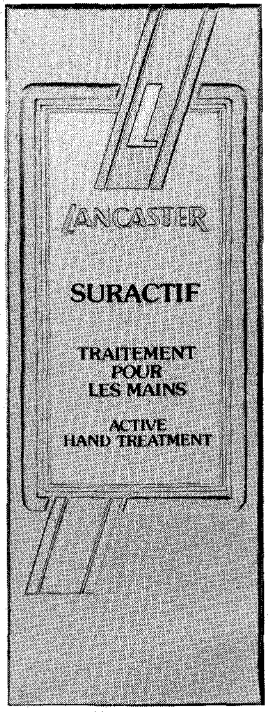

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the usual unfunny nonsense and two dreary guests, finally aware that Cavett was being humiliated by Letterman's delaying tactics and wouldn't be introduced. When Cavett took matters into his own hands and bounced out to embarrass Letterman, I was delighted. It was the only lively part of a dumb show.

Who but Cavett was able to garner the likes of the Lunts, Noël Coward, Mae West, and Katharine Hepburn? I'm glad he'll be back on cable TV, but he deserves a wider audience. Hang in there, Dick!

John L. Sheehan
Manhattan

Speaking Out

LIKE MICHAEL KRAMER, I WONDER HOW, in this day and age, a man such as Louis Farrakhan can be supported ["The National Interest: 'The Charmer,'" October 7]. The radicals in our society always seem to have some sort of following, but it's extraordinary that my contemporaries and my parents' contemporaries can follow someone who calls Hitler great and Israel an outlaw. And Farrakhan cannot use lack of education as his excuse, as many of his followers can.

Granted, blacks must have their day in court, and equality must be gained, but it is no more right to favor black supremacy than it is to favor white supremacy. Power is at the core of the issue; power is what created the blacks' condition in the first place, but power must not continue to be abused as it has been in the past.

Farrakhan's preachings must be confronted and protested, just as white supremacy was in the 1960s. Farrakhan favors a race war and the eradication of the Jews and their faith. Is he not using these preachings against the Jews in order to gain power, just as Hitler did? I beg your readers to protest this man and to work for equality of the races and sexes.

Hilary S. Jones
Troy, N.Y.

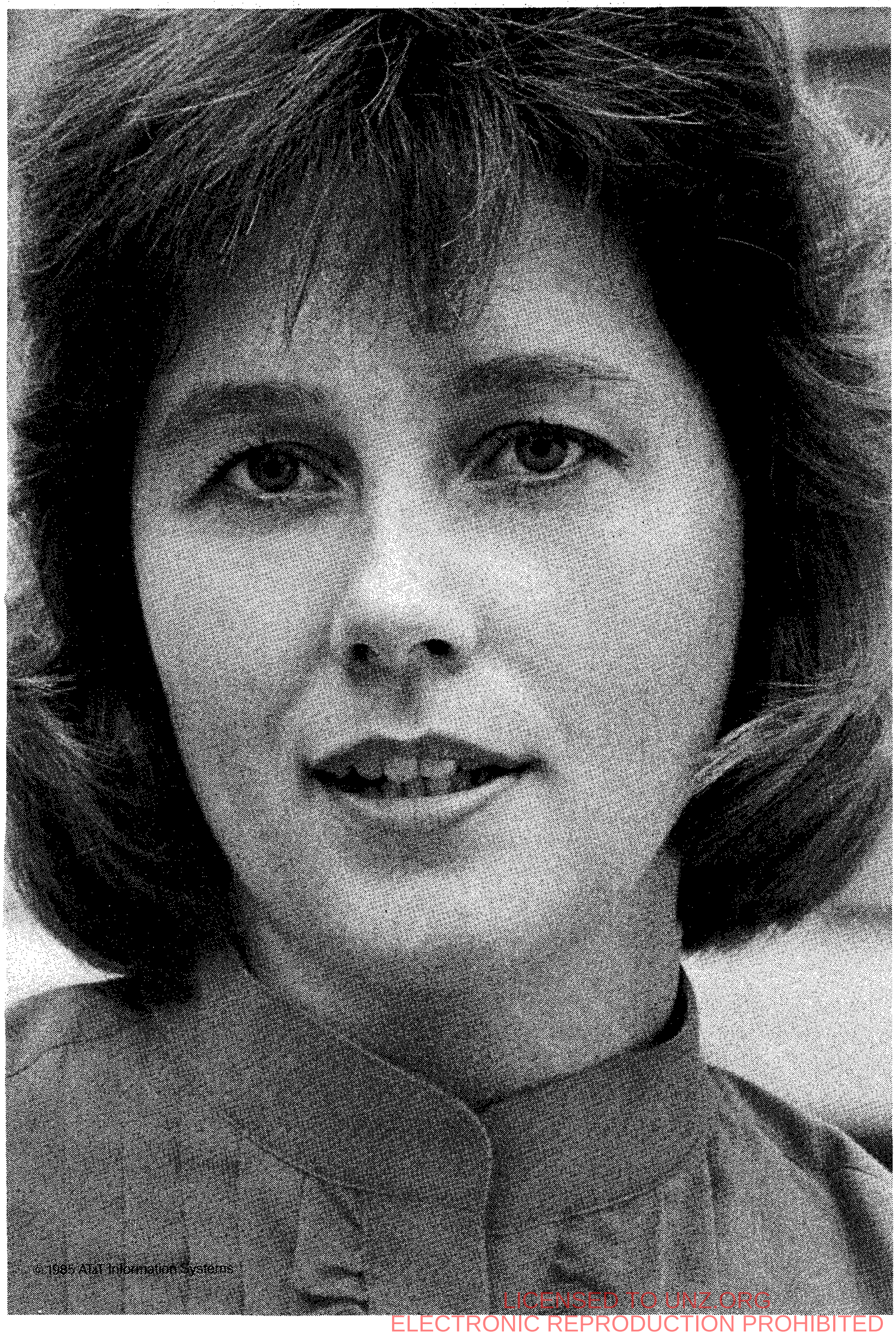
IT IS ARROGANT FOR MICHAEL KRAMER to tell African-Americans whom they should hear speak. It is insane to think that African-American leaders have to justify themselves to the white world. Not every Jewish leader must declare to the world that he repudiates Rabbi Meir Kahane. Not every Irish leader is asked to tell the world that he disapproves of the IRA. The governor of New York is not called upon to disavow the Mafia. Why must African-American leaders "repudiate" Farrakhan?

I do not agree with Minister Farrakhan's philosophy. However, in a city where the police can kill an old black grandmother for nonpayment of rent, or a young black man for marking up the subway, Farrakhan has a right to speak.

Eugene James
Manhattan

"The memory on my phone never remembers the numbers."

Laurice Shaw, Georgia



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Well, Laurice, it seems you've found out what a lot of people have discovered about bargain-priced phones. A phone that doesn't work isn't a bargain. It's a problem… especially when you've come to depend on the kind of phones you grew up with. AT&T.

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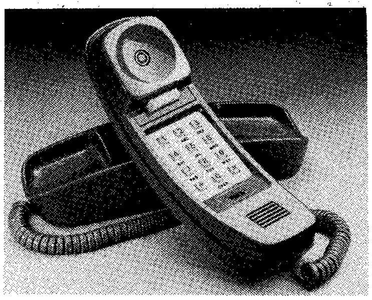

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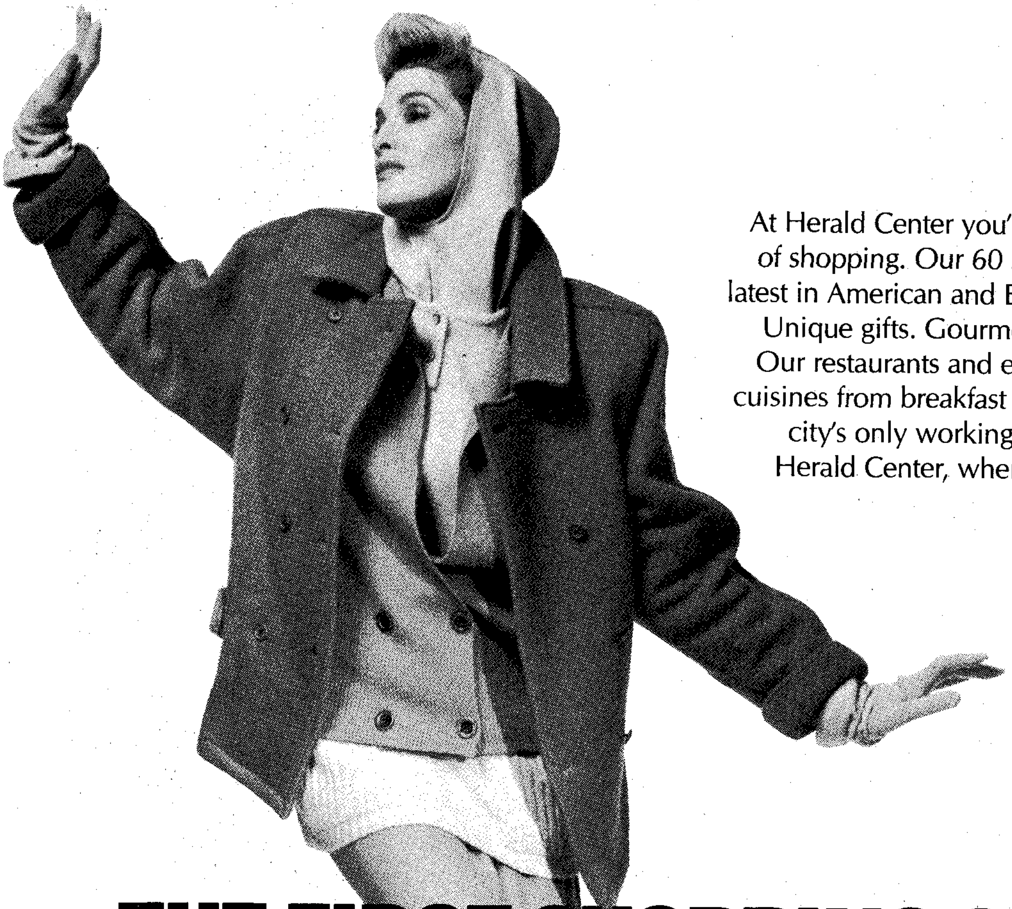

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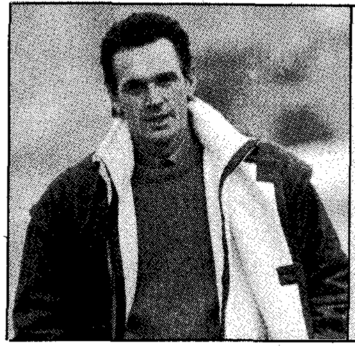

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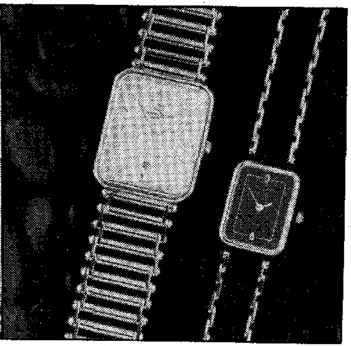

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INTELLIGENCER

BY JEANIE KASINDORF

GREENSPAN GRABBED...FRESH INK ON GERRY...BENDEL'S EXPORT...COSBY'S DEGREE

KEMP GROUP LANDS GREENSPAN

Jack Kemp's political organizers have talked New York economist Alan Greenspan into signing on as the chairman of a new Commission on Exchange Rates and the Dollar. The group's formation will be announced November 12 at the congressional summit on the dollar that Representative Kemp and New Jersey senator Bill Bradley are co-sponsoring.

Though the commission's mandate is to find a replacement for the international monetary system, which is based on the principle of floating exchange rates, the ultimate goal is to discover a way to reduce the value of the dollar and correct the country's painful trade imbalance.

Critics have argued that that search is essentially an attempt to avoid solving the country's real economic problem: the Reagan administration's huge budget deficits.

"The White House is very interested in the commission," says Kemp political adviser David Smick, who persuaded Greenspan to join. "The commission will be the perfect sounding board, where countries can float ideas and no one has to adopt a formal posture. When I talked to Alan Greenspan about it, the first thing he said to me was 'Do you know how big an issue you're riding?' "

INQUIRER STILL ON FERRARO'S CASE

Geraldine Ferraro may face new disclosures as she considers a run against Senator Alfonse D'Amato next year. The Philadelphia *Inquirer* is preparing a book-length story on Ferraro, which, according to a source, will "cast a new light" on her involvement in the real-estate business of her husband, John Zaccaro, and on the business's alleged ties with the mob.

Mark Bowden, an *Inquirer Magazine* writer, has been working for a year on the story, which is based on material developed by *Inquirer* reporters assigned to investigate Ferraro's finances.

—Lisa de Moraes

DALLAS GETS A BIT OF BENDEL'S

Leslie Wexner may decide to open carbon copies of Bendel's "One-and-Only Store" around the country now that he has bought the famous 57th Street emporium. But Bendel's tableware impresario, Frank McIntosh, is already ahead of Wexner in making plans to export Bendel's style.

McIntosh has made a deal with Caroline Hunt Schoellkopf to open a version of his shop, Frank McIntosh at Bendel's, in Schoellkopf's new shopping center near the Turtle Creek area of Dallas. The 1,500-square-foot shop will be located in the Dallas branch of Stanley Korshak, a store that has long been to Chicago what Bendel's is to New York.

McIntosh was brought to Bendel's from Bonwit Teller 24 years ago by Geraldine Stutz, who headed Bendel's at the time. He set up the original giftware department in Bendel's and was merchandise manager of the store's Street of Shops. Among other things, he was responsible for bringing Bottega Veneta, Fendi, and Fauchon to America.

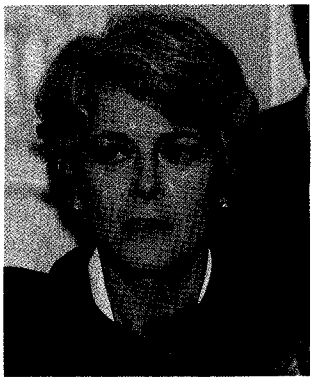
DR. BILL COSBY—A LAUGHING MATTER?

Is Bill Cosby's touted Doctor of Education degree just another joke? That's what a former professor who sat on Cosby's dissertation committee at the University of Massachusetts is claiming in a new book. The ex-professor told *New York* that the only class attendance he saw noted on Cosby's transcript was for one weekend-long seminar—and that Cosby's dissertation-committee meeting was actually a dinner party at Cosby's home in Shelburne, Massachusetts.

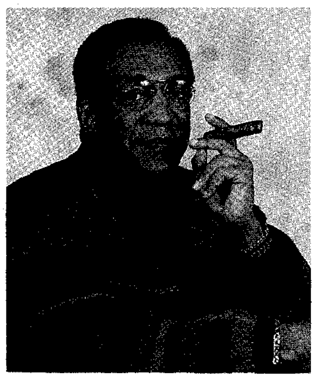
The book, *Education's Smoking Gun* (Freundlich Books), is a critique of teachers colleges by Reginald G. Damerell, a former associate professor of education at the University of Massachusetts. Damerell says Cosby was recruited by the school for a program that allowed students who hadn't finished undergraduate work to get advanced degrees. (Cosby had dropped out of Temple University.)

Cosby got the Ed.D. degree by getting credits for appearances on *Sesame Street* and *The Electric Company*, and by writing his dissertation on using his *Fat Albert and the Cosby Kids* shows as educational tools, Damerell claims in the book. The only dissertation-committee meeting was a dinner party with spouses that began with a tour of Cosby's house, Damerell says, and included a stop in the bedroom to gaze at "drawer after drawer" of Cosby's shirts and at a closet full of furs belonging to Cosby's wife, Camille.

Neither Cosby nor university officials responded to requests for comment.

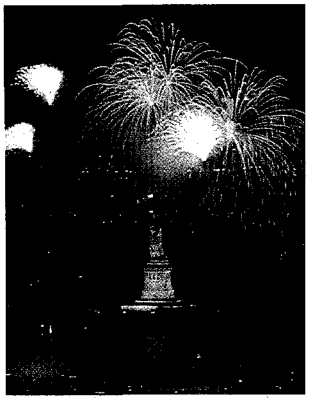

FERRARO

THE BENDEL'S BEAT

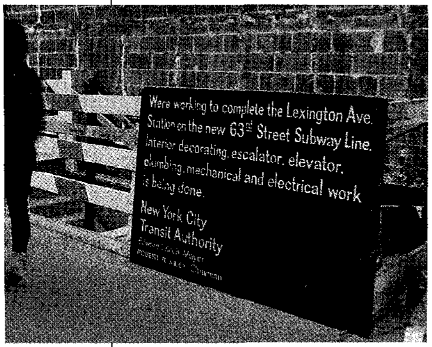

COSBY

Photographs: top, Dan Connolly/Gamma-Liaison; center, David Kelley; bottom, Barbra Walz/Outline.

MORE CBS FALLOUT...THE TUNNEL CRUSADE...STATUE MANIA...A BUSH COUP



HARBOR VIEW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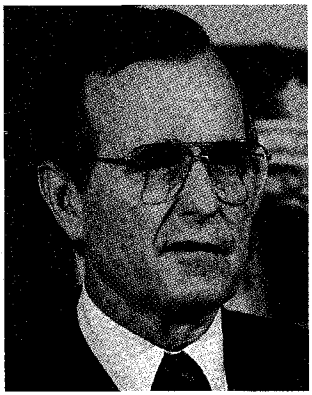


BUSH

REPORTER FIGHTS CBS NEWS AX

At least one CBS News employee who was let go during the upheaval at the network (page 36) is fighting back. Liz Trotta, one of 74 victims of the network's September 19 "Thursday Massacre," has hired self-styled super-lawyer Raoul Felder to take on CBS.

Trotta, 48, was the country's first woman network television correspondent and the first woman to cover a war for TV. CBS hired her away from NBC in 1979, and she was seven months into her second CBS contract when a messenger placed a letter on her desk that Thursday morning announcing that she'd been laid off.

"They didn't have the right to fire her," says Felder, who will assist AFTRA union lawyers already handling Trotta's case. "Some contracts have a clause that allows them to fire a correspondent, but hers didn't. They had absolutely no right to get rid of her without cause."

Under her AFTRA contract, Felder and AFTRA's lawyers first have to take Trotta's claim to an arbitration hearing. If they lose there, Felder insists he will sue CBS in State Supreme Court for breach of contract and defamation (he claims the firing has hurt her reputation).

A CBS spokesman said, "Nobody here feels there's any merit" to Trotta's claim.

D'AMATO TO BLAST TUNNEL VISION

This Saturday will be Senator Alfonse D'Amato's chance to show the voters back home exactly how angry he can get about the notorious 63rd Street "Tunnel to Nowhere."

Under the auspices of a Senate subcommittee on transportation, D'Amato will hold a one-member "field hearing" November 2 at the U.S. Courthouse in Foley Square in lower Manhattan. Republican congressman Bill Green, through whose district the leaky subway tunnel is being built, has asked D'Amato's staff to put him on the witness list.

The hearing will give D'Amato an opportunity to grill other, less willing witnesses on how the Metropolitan Transportation Authority and the Transit Authority could spend $800-million on the 63rd Street tunnel (an extension between Manhattan and Queens) and $494 million on the Archer Avenue line (a Queens connection), and still not be able to open them.

Also included on the witness list: MTA chairman Robert Kiley, TA president David Gunn, and officials of several construction companies that have worked on the projects. Not included, so far, are the three men who could probably best tell the senator what went wrong: the TA's chief engineer and two engineering-department deputies, all of whom retired after the leaks were discovered this summer.

MISS LIBERTY'S RETURN: $1,000 A SEAT

The owners of the Liberty Cafe at the South Street Seaport thought they had a priceless view of New York Harbor from their new restaurant. Now they've decided they were wrong—it's worth $1,000 a seat.

Co-owner Bob Stecher says the insight came after companies started offering $500 a seat for reservations over next summer's Liberty Weekend, when the renovated Statue of Liberty will be unveiled. "We thought it was crazy," Stecher says, "but then we started hearing that the River Café had turned down bids of $1,000 per seat and some boats were charging $200 per person for standing room. So we've decided to see what our best bid will be." Stecher says he and co-owner Gerard Renny hope to find someone who'll pay $1,000 for each of the café's 300 seats. "They're charging $2,500 a head to have dinner with the president on the USS *John F. Kennedy* July 3," Stecher says. "We're giving away a bargain."

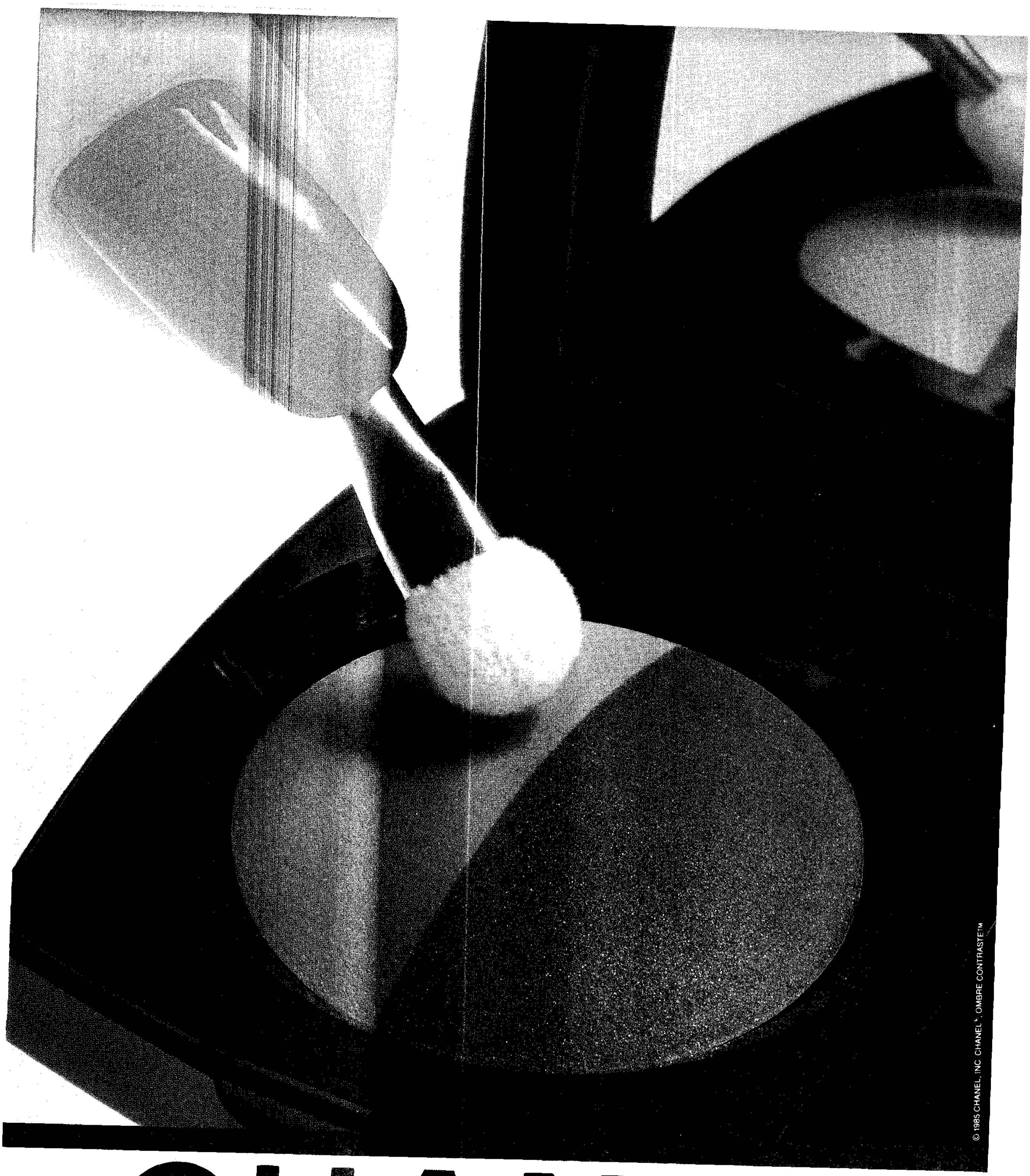
BUSH TEAM GETS NEW YORK FOOTHOLD

George Bush's political organizers are gleefully passing the word that they are one step up on potential rival Jack Kemp in Kemp's own backyard.

The Fund for America's Future, Bush's political-action committee and the forerunner to his probable 1988 presidential bid, has signed up two dozen New York GOP leaders to serve on a national steering committee. The two dozen—whose names will be announced this week—include State Senate majority leader Warren Anderson, Assembly minority leader Clarence Rappleyea, Manhattan state senator Roy Goodman, Bronx state senator John Calandra, and former state party chairman George Clark.

The Bush team is gloating over its success in the home state of Kemp, another 1988 hopeful. Says Bush's former White House deputy chief of staff, Rich Bond, who persuaded the New Yorkers to sign on with Bush, "Kemp's people may claim they have the campaign of ideas, but this will show that there are not only ideas but flesh and blood behind Bush's efforts in New York State."

Photographs: top, Howard Zryb/F.P.G.; center, Dan Cornish/ESTO; bottom, Robert McElroy/Woodfin Camp.



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Gerri Meehan, Citibank teller

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The Bottom Line/Dan Dorfman

TIME BOMBS IN THE BANKS

Bad Loans Keep Ticking

THOUGH MANY BIG BANKS RACKED UP strong third-quarter profit gains, the general financial condition of the banking industry is getting a lot worse. And a rapid increase in bank failures seems certain as bad loans continue to soar.

The implications for you and me: higher inflation rates as the Federal Reserve is forced to print more money to bail out the losers. Since inflation is considered a dead issue, its return—or even the perception of its comeback—could play havoc with the financial markets, especially stocks and bonds.

A just-completed study done for this column details the financial muscle—and flab—of the nation's 14,434 federally insured banks as of June 30. (The financial conditions of banks usually don't change much from quarter to quarter.) The study tells a bleak story.

☐ The number of banks losing money has shot up to 1,913, or 13.3 percent of all banks. This compares with losses at 1,514 banks, or 10.5 percent, at the end of 1984's second quarter.

☐ Up to 270 banks could fail within a year if they continue to lose money at their current rate.

☐ A total of 309 banks are afflicted with problem loans that exceed both their equity and loan-loss reserves; the figure was 194 a year ago.

These grim tidings come from Veribanc, Inc., a computerized financial-research outfit in Wakefield, Massachusetts, that tracks the banking and savings-and-loan industries. Its new banking study is based on information that the banks sent various regulators at the end of the second quarter, covering the banks' financial condition and their latest results. The data were turned over to the Federal Reserve and subsequently obtained by Veribanc.

The study also shows that of the ten biggest banks in the country, seven wound up with more problem loans in the second quarter of this year than in 1984's second quarter (chart). Among the banks whose problem loans increased were Bank of America, Chase Manhattan, Morgan Guaranty Trust, and Manufacturers Hanover. Reducing their problem loans were Citibank (just barely), First National Bank of Chicago, and Continental Illinois (which regulators bailed out last year). All told, the problem loans for the top ten banks totaled almost $16.7-billion at the end of June.

(A "problem loan" is one that is 90 days or more overdue or one that has been placed in a non-accrued status, meaning interest payments or principal, or both, have not been made. The term also covers loans renegotiated on more favorable terms because the borrower couldn't pay.)

"All these numbers tell us that the financial condition of the banks is still in a downtrend and that the crisis hasn't bottomed out," says Warren Heller, Veribanc's research director.

Roger Noall, senior vice-president of Society Corporation, one of the larger Cleveland-based bank holding companies, with assets of $9 billion, predicts a major bank shakeout. Indeed, he sees a fourth of the nation's banks disappearing over the next five years through mergers, acquisitions, and outright closings. "Obviously, you have a lot of banks in trouble," he says. To offset this problem, he expects increasing liberalization of banking regulations to permit more interstate and intrastate bank takeovers by other banks.

There's no doubt that the impressive third-quarter profit showings of the big banks is a positive note. But the chief reason for it—sharply falling interest rates—may be a short-term phenomenon. Banks benefited because they paid considerably less to borrow money, but they, in turn, barely dropped their lending rates to the consumer. So they profited handsomely. Now, however, with rates unlikely to continue their decline and with banks being forced by competition to lower their lending costs to the consumer, profit gains are likely to be less robust.

One sign in the wind of a better deal for the consumer: Manufacturers Hanover Trust, the nation's fifth-largest bank, recently cut the rate on its credit-card charges by 2 percent.

For bank depositors, there's no need to panic over the condition of the banking system. Each depositor in a federally insured institution is protected to up to $100,000 by the Federal Deposit Insurance Corporation (FDIC). The FDIC, of course, has its own problems these days. The agency's insurance kitty is just $19-billion, of which $7 billion is already earmarked to cover past and current bad bank loans. So the FDIC has just $12 billion in available funds to protect depositors' accounts. That's less than a penny—0.97 cents, to be precise—against each dollar of the $1.24 trillion in FDIC-insured deposits.

But, clearly, the Fed is not going to permit any major bank to fail. That would create chaos. Yet the need to bail out the growing number of ailing banks may lead the Fed to speed up the printing presses. And if the current trend of bank failures continues, that could come sooner rather than later. Money-printing heightens inflation, since it puts more dollars in circulation, and that, in turn, weakens the dollar's purchasing power.

Thus far in 1985, 95 banks have failed, over 35 percent more than the 70 bank failures at this time a year ago. That's the largest death rate since 1933, when 4,000 banks went belly-up because of the Great Depression. (A bank failure can take a

$16.7 BILLION IN HEADACHES

Problem loans at the nation's ten largest banks

	June 1985	June 1984
Citibank	$2.61 B	$2.65 B
Bank of America	3.61 B	3.55 B
Chase Manhattan	2.48 B	2.30 B
Morgan Guaranty	1.05 B	998 M
Manufacturers Hanover	1.88 B	1.80 B
Chemical	1.42 B	1.09 B
Bankers Trust	709 M	598 M
Security Pacific	1.34 B	1.10 B
First National Bank of Chicago	644 M	862 M
Continental Illinois	936 M	2.83 B

NOTES: Bank standings are rated on the basis of their assets. B=billion; M=million

SOURCE: Veribanc, Inc., of Wakefield, Mass.

Illustration by Peter de Sève.

The New York Suit Alternative from Saint Laurie.

At Saint Laurie, we try hard to take the yawns out of business dressing. That's why we've developed the New York Suit Alternative, a sport jacket minus the sport. It's designed specifically for the professional environment and hand-tailored in cashmeres, camel hairs, and beautiful tweeds hand-woven in Scotland and Ireland. So we think it's an excellent alternative to your New York Suit—especially when you wear it with the plain or pleated front New York Trousers that we make in gabardines, cavalry twills, and worsted flannels—including some exceptional Italian whisperweights. Best of all, because we make everything we sell right here in our own building, you can take home our jackets for $170 to $325 and our trousers for $65 to $150—30 to 50 percent less than for comparable garments anywhere. Which is why, when it comes to value, there's no alternative to Saint Laurie.

SAINT LAURIE LTD.

MANUFACTURER OF CLASSIC
BUSINESS SUITS SINCE 1913
897 Broadway at 20th St., Dept. NY2, New York, NY 10003
(212) 473-0100. Mon.-Sat. 9 to 6; Thurs. until 7:30.
Sun. 12 to 5.

variety of forms. It could mean an actual closing or a bailout through a merger, acquisition, or capital infusion.)

Another sign of the deteriorating health of the banking community is the growing number of troubled banks popping up on the FDIC's "watch list." The latest figure stands at 1,050, up from 847 at the end of last year. In May 1983, there were only 425 on the list.

Although the bad-loan problem has been festering for about a decade, a series of recent developments has aggravated the situation. Most noteworthy: (1) a bumper crop, which is depressing agricultural prices; (2) declining energy prices; (3) increasing weakness in the real-estate markets, especially in office real estate; (4) and the growing inability of less-developed countries to meet their loan requirements.

If you'd like to know about the financial condition of your bank, Veribanc will provide you with a report. The charge is $20 for an abbreviated study, $45 for a lengthy report. The firm's mailing address is P.O. Box 2963, Woburn, Massachusetts 01888.

Japan's Next Move: Housing

THE $1-BILLION MANUFACTURED-HOUSING industry may soon feel the sting of Japanese competition, according to a recently completed two-year study.

The Japanese competition could hurt top American producers of manufactured housing, including Fleetwood Enterprises, the biggest producer, with about 13 percent of the market; Redman Industries; Skyline; U.S. Home; and Champion Home Builders.

The director of the study, Texas A&M architecture professor Charles Graham, thinks that Japanese-manufactured homes could snare 25 percent of the U.S. market in the next three to five years. About 300,000 homes, or close to a third of all homes built in this country last year, were produced in factories, either wholly or in part. Japanese home-builders are already involved in U.S on-site construction, but not in manufactured housing.

Compared with American models, the Japanese-built homes offer superior craftsmanship and more variety at competitive prices, Graham tells me. He cites, in particular, better organized kitchens and bathrooms, more efficient use of space, and more sophisticated air-conditioning systems.

Graham reports that Japanese industry officials are already scouting the United States for factory sites and financing; a Japanese plant could possibly come on stream in early 1986. Others may follow, causing a significant shakeout in the business. "We may see another industry, like steel, struggling to survive," says Graham. ■

Air France and Printemps

Cordially invite you to make Christmas shopping a holiday in Paris.

Don't make your Christmas shopping a last minute hassle. Make it a joy. This year do it in Paris. Begin your celebration aboard an Air France 747 with complimentary champagne in all classes of service. You'll delight in 7 days of shopping and 6 nights at the 4-star deluxe Hotel Concorde-Lafayette. A mere $199 per person double occupancy plus air fare, tax and service included. And there's so much more.

Be sure to visit the Printemps, the most Parisian department store, where you can combine shopping value with true shopping pleasure. There, you can join in the spirit of the season and the city as you choose from among the designer names offered. For purchases exceeding 1200FF, you receive an export discount of 13% to 23%. And for all Air France passengers, Printemps wishes you "Happy Holidays" with an additional 10% discount.

...Finally relax on a complimentary Bâteaux Mouches cruise and enjoy the best present of all for *you*...a holiday in the City of Light wrapped up the French Way...with love from...

Air France and Printemps. Joyeux Noël!

Printemps

The most Parisian department store.

AIR FRANCE

Please send me your complete Christmas package of information.

Name____________________

Address____________________

City, State____________________

Zip____________________

French Government Tourist Office.
Offices in New York, Chicago, Dallas
Los Angeles and San Francisco.

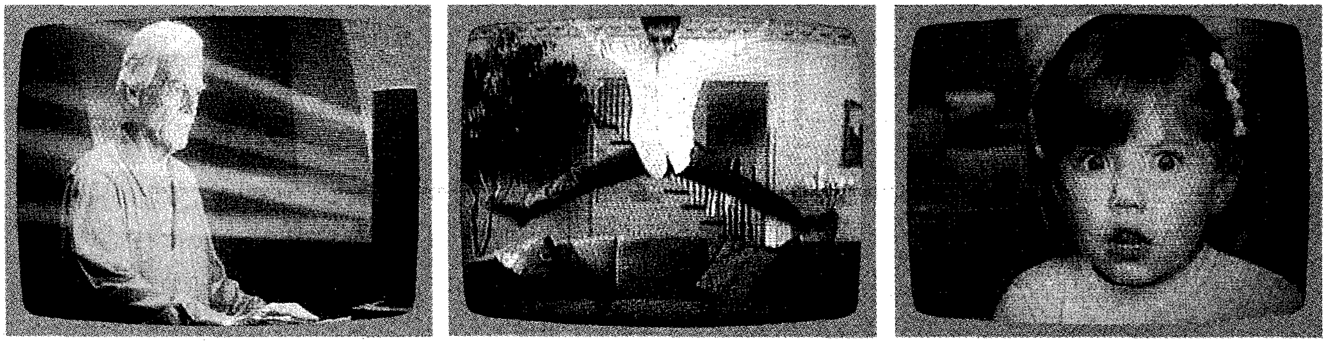
Write: Dept.N.Y. F.G.T.O.
P.O. Box 2658
Lake Ronkonkoma, N.Y. 11779

France

It's so worth it.

On Madison Avenue/Bernice Kanner

NO MORE POUNDING HAMMERS



THE HARD SELL IS GONE: *Ted Bates's commercials for (from left) Amiga, Bubblicious, and Panasonic exploit movie themes.*

Turnaround at Bates

YOU ALMOST WOULDN'T RECOGNIZE THE agency by its reel—not, that is, if you were expecting the old hit-'em-over-the-head, hard-sell school of advertising that Ted Bates epitomized. The giant ad agency that created those head-pounding hammers for Anacin and those burning-acid handkerchiefs for Rolaids, that made Bufferin the pain reliever that's "faster to your headache and gentler on your stomach" and Trident the sugarless gum that "four out of five dentists surveyed recommend for their patients who chew gum," has, over time, discovered mood, feeling, sentiment, even humor—in fact, all the elements that most American agencies have used for years. The process has been a bit like turning the *QE2* around in the Hudson River.

It had to happen, of course. In this era of zap buttons, when apathy toward TV is at an all-time high, to run that beat-sense-into-their heads stuff is to ignore the warning signs. Then, too, packaged-goods advertising—the kind that seems to lend itself to the hard sell—is on the wane. "The growth is in service advertising," says Ted Bates's president, Don Zuckert. "Any agency that wants to be among the world leaders has to deal with that reality. For us, that has meant broadening our creative menu—becoming, in effect, a cafeteria."

The head chef has changed, along with many of the sous-chefs, but the basic cuisine hasn't. Bates is still serving up USP advertising—ads that offer a Unique Selling Proposition, that make a specific, relevant, convincing, and competitive promise that positions a specific brand as the best way to get a specific benefit. That has been the agency's philosophy for its 45-year life.

But now the ads have, instead of that druggy look, lots of special effects: computer graphics and opticals, many inspired by current popular movies, vocal groups, or TV shows. The new look seems to do the trick with clients: In the three years since the chefs broadened the menu, billings in the New York office have climbed from $400 million to $600 million. (The parent agency, Ted Bates Worldwide, Inc., is the world's second-largest, with billings last year of $2.8 billion.) But sometimes, watching these commercials, you get the feeling that the advertiser is putting one over—too obviously exploiting the culture for its own marketing ends.

A case in point: the spectacular new Commodore Amiga commercial, "Rebirth." A gray-haired man in gray pajamas makes his way through a futuristic Stonehenge to an altar of sorts, upon which the computer glowers. Brilliant lights radiate from the screen as the man taps the keys; in a blissful swoon, he is transformed into a floating fetus while a voice-over intones, "Reexperience the mind . . . unbounded." It is a space odyssey reminiscent of *2001*—and with the same ending. (It is also "a commercial racking up as many orders as the company can ship," says Commodore Business Machines president Thomas Rattigan.)

In another commercial, a child watches a Panasonic TV; a mummified monster arm reaches through the screen, and an orbiting spaceship floats out at her—all very *Poltergeist*-y. (The people who did the special effects for *Star Wars* did these effects.) Another Panasonic spot appears to have been lifted, almost intact, from *Starman* and other alien movies.

The Bubblicious spot is a direct takeoff on *Risky Business.* ("Now darling, have fun with your little friends," the unsuspecting parents say to their teen son, a Tom Cruise look-alike. Once they close the door, he proceeds to bring the house down.) The engrossing dance used to promote the Colgate pump calls to mind the antics of the British rock group Madness. A Hostess Snack Cakes spot uses break dancers—white kids, no less. Even the newest commercial in the compelling "It's not a job, it's an adventure" campaign for the Navy uses music you'd swear you heard on *Miami Vice.*

There are, of course, some moving moments and some commercials that, though they may not be fresh, are crafty. One effective spot opens with a young athlete telling his buddy (you see only their cropped legs) that Thompson is in Kenya. "Volleyball tournament?" the other fellow snickers. "No, Peace Corps," the news bearer announces. Then the mellifluous voice of Harry Belafonte takes over, and the scene shifts to "Kenya" (for budget reasons, the commercial was shot in Santo Domingo). We learn about the Peace Corps's good deeds and that joining is the chance to stop dreaming about life and start doing something about it. And the two clink glasses to toast Thompson.

More recently, Bates replaced "We try harder" with "Avis. So easy," showing vignettes of a workday in the life of a Willy Loman, with brief flashes of action that move to the quick beat of Creedence Clearwater Revival's song "Traveling Band." For DHL Worldwide Express, the agency developed a half-minute trip around the world using panamation, an animation process that doctors live footage with airbrushes and hand coloring and moves footage quickly, to create a collage effect. The spot opens with scenes from downtown Canton, Ohio (actually a studio-built model), and follows a passing DHL truck as the focus switches to pictures of Canton, China (stock footage from *National Geographic*).

Bates followed up its controversial "Angels" commercial for Prudential by floating the Rock of Gibraltar (or seeming to do so) down the Hudson River and

Photographs by Fortner.

© American Express Publishing Corporation 1985

thanks a million

We're about to increase our paid circulation. To a magic million. And celebrate our fifteenth year of publishing. So we pop a cork. And offer thanks. To our advertisers. Who have made us the leading travel magazine in the world.* To our first-class readers. With first-class incomes. To our editor, Pamela Fiori. She's preparing another stunning edition. Our Fifteenth Anniversary issue. Which closes November 11th. We'd love to have you join us in what will be one of the most visible and well-read editions we have ever produced. It features "The Seven Wondrous Cities of the World." Written by several world-renowned writers. Including Jan Morris, Anthony Burgess, Ken Auletta, and Pierre Salinger. It's another example of the innovative approach we take in the publishing field. And will continue to support. That's why over a million people pay good money to invite us into their homes. Every month. Which calls for another glass of champagne. And a call from you before November 11th.

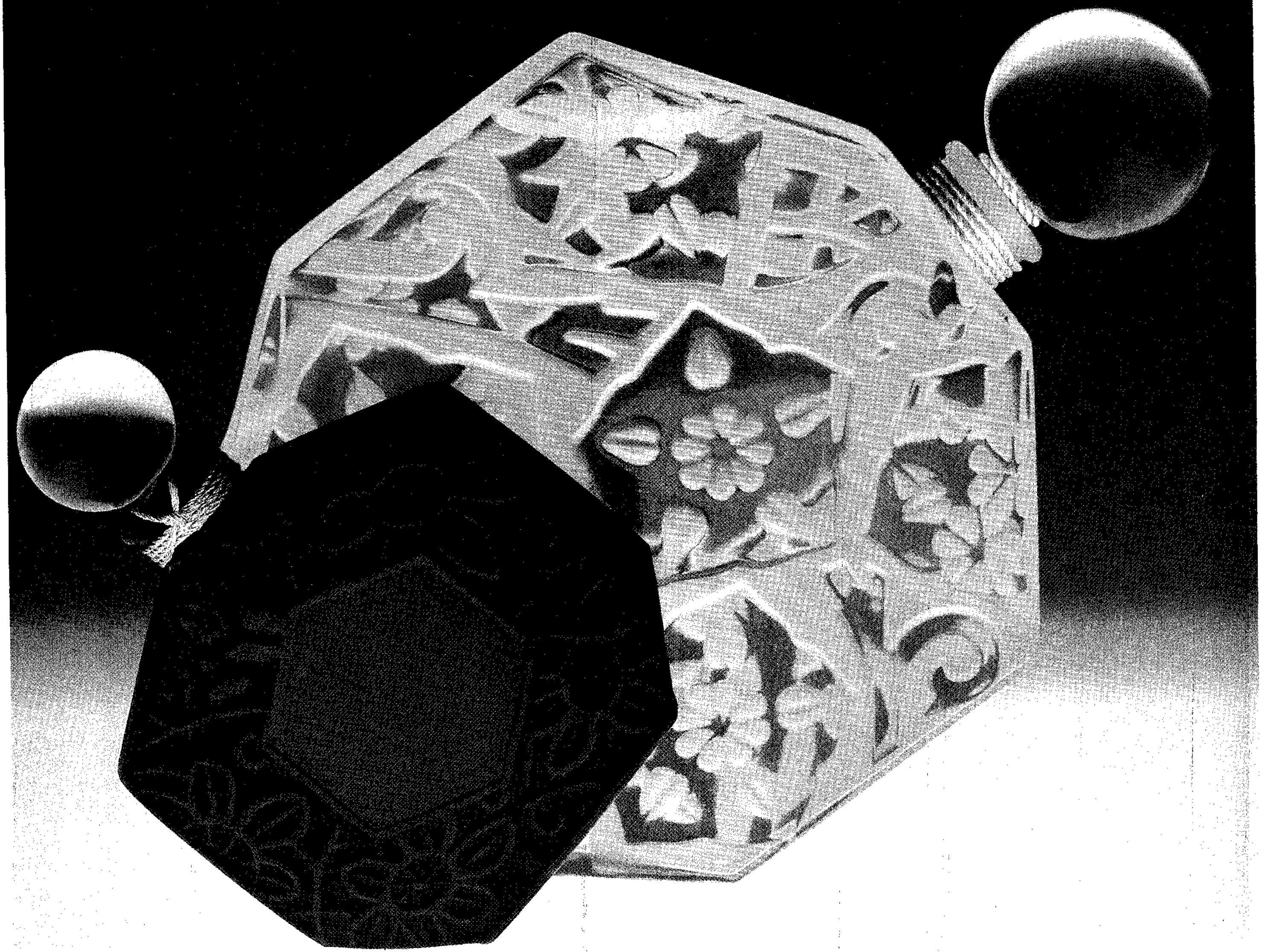
TRAVEL & LEISURE.
YOUR FIRST-CLASS TICKET TO THE FIRST CLASS.

*Highest paid circulation among monthly travel magazines. 1985 SRDS (class 46).

ELECTRONIC REPRODUCTION PROHIBITED

OMBRE
ROSE

The one fragrance that will make you forget all others.



JEAN-CHARLES BROSSEAU
Paris

MACY'S

Alfin Fragrances, Inc.

Available in Canada.

moving it up the Mississippi to the Gateway Arch in St. Louis. And the commercials Bates created for Michelob are anything but odes to the blue collar; they catch upwardly mobile people scanning computer printouts, flying seaplanes, interviewing politicians. These spots avoid the "bottles-and-glasses kind of advertising imported beers generally favor," says Michael Becker, vice-chairman and chief creative officer of the New York agency, who implemented the turnaround.

Becker joined Bates in January 1983 after fifteen years at Young & Rubicam, where he advanced from copywriter ("I'm stuck on Band-Aid brand 'cause Band-Aid's stuck on me") to group creative director. At Bates, he reorganized the creative department of 190, added 85 new people and fired others, created a television-production department, and never wrote a line. "Some creative heads lead by example, others by mandate. I'm one of the latter," says the bushy-haired Becker, who fancies himself the Maxwell Perkins of commercial production. "Young people can't compete with a title," he says, "and I'm better getting good work out of people than doing it myself." He would be better still getting the work done sooner: Bates account people often have to cancel or postpone meetings with clients because the work that has been done is "off strategy" (doesn't deliver the required message), creating a situation that some at Bates call "creative by crisis."

Becker may have masterminded the reel, but the architect of the turnaround was Bates's unpretentious, unflappable chairman, Robert E. Jacoby, a man with an unbridled zest for work, cigars, and dictatorship. He is the third leader in the agency's history. The first was Ted Bates himself, a lean, taut, self-effacing, reserved loner. Forty-five years ago, he was toiling away as a vice-president at the Benton & Bowles ad agency when the chairman of Colgate-Palmolive, a client, found himself unable to contact the agency's top executives; exasperated, he urged Bates to branch out on his own to handle Colgate's business. The second leader was Archibald Foster, who opted to let Rosser Reeves, his more flamboyant vice-chairman, articulate the USP concept and bring the publicity-shy agency into the limelight.

Actually, that limelight was more like a glare, for while USP made Bates's clients household names and stampeded their products off the shelves, it also occasionally brought down the wrath of regulatory commissions. The Federal Trade Commission insisted that Carter's Little Liver Pills neither contained liver nor acted specifically on that organ. Carter Wallace fought the government for seventeen years, but in the end, "liver" went out of the title. The government questioned exactly how Wonder Bread helped build strong bodies twelve ways. (Ads from the previous agency exhorted people to "build strong bodies eight ways with Wonder Bread," but a dozen reasons moved a lot more bread than eight.) And when the FTC got wind that Bates was showing a razor smoothly zipping the sand not from a lathered-up piece of sandpaper, as represented, but from a plastic substitute, it ordered the Rapid Shave commercial yanked.

The new commercials resort to no such chicanery but still manage to move products—and product managers. Potential customers, attracted by what they see Bates producing, are giving the agency a hearing. This year, R. J. Reynolds pulled Sterling cigarettes from Bates, but Commodore Business Machines and Avis moved in. Last year, a slew of small accounts defected: Home Box Office, Beiersdorf, Cadbury, Schweppes, Mobil Chemical Corporation (Hefty Trash Bags), and Pizza Time Theaters. But a few big spenders moved in: Anheuser-Busch assigned Bates Michelob and Michelob Classic Dark; Louis Rich offered its branded turkey products; and Uncle Ben handed over its foods. Tri-Star Pictures also became a client. In 1983, by contrast, Coors and Brown-Forman left the agency, and no new accounts came in.

Aside from its sudden new emphasis on creativity—three years ago, 60 percent of Bates salaries went to account management and 40 percent to creativity; now 55 percent of the budget goes to creativity—Bates has become something of a pitchmaster. The agency has outlined categories where Bates wants business, and assigned a task force to each of them. Thus, when Commodore gave Bates (an agency that had had no computer experience) just sixteen days' notice between the invitation to pitch and the actual presentation, Bates scuttled the traditional case-history method of showing its stuff and came up with a strategy direction and commercials composed of clips from mostly non-Bates spots and other film.

These mock commercials were turned out with the help of an editing computer—the "steal-a-matic"—that lets its operator snatch scenes from various kinds of film (movies, TV, commercials) and stitch them together. To win the Michelob account, Bates seamed together artful vignettes of baby-boomers booming and then asked director Steve Horn to virtually reproduce those clips, because it could not—legally or ethically—run the originals.

The new style—in pitching and in producing—has polished Bates's image some. But even Michael Becker will not say that the result is art. For that matter, no advertising is, to his way of thinking. "*The Grapes of Wrath* is art," says Becker. "Selling the Grapes of Gallo is craft." ■

THE STARS COME OUT
FOR A GALA 15TH SEASON!!
FILM WEEKENDS
AT TARRYTOWN
Hosted by Judith Crist

Spend a weekend with a major film personality at the Tarrytown Conference Center, an elegant 28-acre estate overlooking the Hudson River in nearby Tarrytown, New York.

Enjoy lively discussions, six feature films, five gourmet meals, complimentary cocktail party, a Bloody Mary Brunch, the Sunday Times delivered to your door & two night's lodging with guests like Robert Redford, Woody Allen, Gregory Peck, Bette Davis, Steven Spielberg...

FALL '85 WEEKENDS
NOV.15-17—Director Taylor Hackford (*An Officer and A Gentleman*)
Preview: *White Night* starring Geraldine Page & Mikhail Baryshnikov
DEC.30-JAN.1
New Year's Eve
Info. & Res. 914-591-8300 or 212-933-1032.

JUST A PIZZA TOSS
FROM BLOOMINGDALES:

"THE BEST PIZZA
IN NEW YORK."
— Gael Greene, *N.Y. Magazine*

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1081 Third Avenue (between 63 & 64th St.)
838-7570

FAST TRACK

The New Abstinence

WEDNESDAY NIGHT AT Cedars-Sinai hospital near West Hollywood is Cocaine Anonymous night, when as many as 230 Hollywood players and would-be's meet to celebrate (and ensure) staying clean. Once, the same people might have met at a party and, between snorts, compared notes on how stoned they were. No longer.

The agenda of the cocaine meetings, like that of Alcoholics Anonymous, is deadly serious. But this is Hollywood, and many of those gathered use the opportunity to make contacts and deals. "Those must be the best meetings in town," says writer-producer Hal Dresner. "You could spend six months trying to get that much deal power in one room. It's enough to make you start drinking so you can stop."

A.A. and its cocaine offshoot are reticent about making public statements, but both groups acknowledge that attendance is up. According to A.A.'s August 1985 directory, there are 1,950 weekly meetings in Los Angeles County, up from about 1,500 three years ago, by A.A. central-office estimates. C.A., which began in Los Angeles, has gone from 6 weekly meetings three years ago to more than 80.

Is this a real sea change, or is proud abstinence just this year's est or Scientology among the faster-than-thou set? Susan Landau, a producer who credits A.A. with making a big difference in her life, says, "I think it's part of a national trend toward abstinence—alcohol, drugs, sex, food. Five years ago, it was hip to be out of it. Now it's hip to be on top of it." David Freeman

L.A. TELEX

STREET SEEN

SEEN WEAVING UP MADISON Avenue, at 61st Street: a derelict wearing a THANK YOU, PAINE WEBBER T-shirt. Bernice Kanner

BRIEF LIVES

A GUEST IN THE GARDEN

"I'm really quite competitive."

BACK IN THE SWEET SUMMER OF '62, C. Z. Guest, world-class horsewoman, hostess, and clotheshorse, made the cover of *Time* magazine as the paradigm of America's jet set. Today, while daughter Cornelia plays the daring deb, C. Z. Guest works—cranking out a gardening column three times a week.

"I'm really quite competitive," says Guest, sitting at her richly landscaped Long Island estate. "But while I certainly know my gardening, I'm no [paragon]—I've always had gardeners."

Well, if she doesn't do the heavy-duty gardening, does she write the column, which is syndicated and appears locally in the New York *Post*? "Of course I do it myself," she says, her customary cool plummeting to a near-killing frost. "Who else is going to?"

Guest's working life began in 1974, when a riding accident ended her 40 hours a week on horseback. While she was laid up, friends would call to wish her well and, inevitably, cadge gardening advice. "I thought, 'Why don't these people *learn* something?' "

That led to *First Garden,* a book with a pleasant introduction by Truman Capote and illustrations by Cecil Beaton (both pop up again in the new *C. Z. Guest's Garden Planner and Datebook,* out last month from Clarkson N. Potter). Then Guest hit upon the idea of doing a gardening column. "My friend Eppie Lederer [a.k.a. Ann Landers] told me *exactly* how to go about it," says Guest. "Even so, I was scared. I wasn't afraid to work—working is easy compared with running a big house. But I'd always been terrified of the press."

Guest, who'd never had a job, nor even spent much time in school (she was tutored at home), developed work habits that more closely resemble the spurts of a sprinter than the measured pace of a nine-to-fiver. Those habits have carried over to her new enterprise—licensing everything from cashmere sweaters to gardening gloves under the C. Z. Guest label. Her partner, licensing consultant Pearl Bedell, says, "I get calls from C. Z. at eight o'clock on Sunday mornings."

The work load is beginning to cramp the old Guest style. Last summer, for the first time, she didn't take a house at Saratoga. "You just can't do everything," she says.

And how would her late husband, Winston F. C. Guest, have felt about commercializing the family name? "He really didn't like my working. He wouldn't have liked it, and I wouldn't have done it." Marilyn Bethany

Photograph ©1985 by Kelly/Mooney. Illustration by Guy Billout.

FOOTLIGHTS

Best of the West

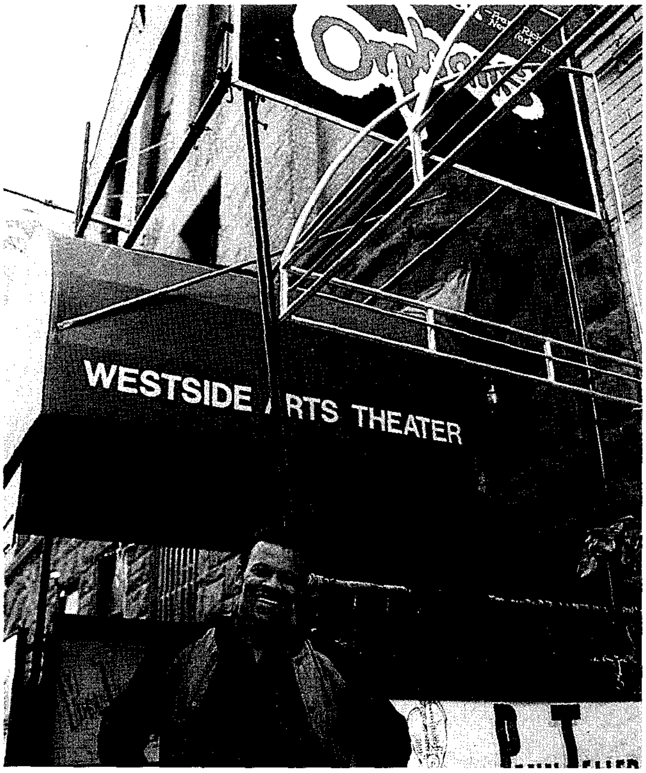
“I DON'T KNOW IF Y'ALL realize how *weird* this theater is,” says New Wave magician Penn Jillette of *Penn & Teller,* onstage downstairs at the Westside Arts Theater while upstairs the Steppenwolf Theatre Company roars through *Orphans.* “The stage is so low, and the lights are high. . . . It's kind of a swanky Sam Shepard–type joint.”

The joint, now Off Broadway's most successful theater—it houses half of the 1984–85 season's four new hits—belongs to Ray Gaspard, who happens to be Off Broadway's only black owner-producer. While other theater owners gnash their teeth over bad business, Gaspard grins and makes it look easy.

When he's in town, Gaspard likes to lounge in the back of his two theaters at 407 West 43rd Street and check out the crowds (“Yoko's been to both shows,” says Gaspard. “Cher's been here a half-dozen times. I get a thrill out of that, I can't lie”).

But Gaspard's real work starts when he's *not* in town, when he's scouting regional theaters, trying to beat other New York theaters to the hot productions. He first saw *Penn & Teller* at the L.A. Actor's Stage, *Orphans* at Chicago's Steppenwolf, and he recently flew to Vancouver's Touchstone Theatre to sign up a new comedy called *Sex Tips for Modern Girls,* which will replace *Penn & Teller* in April. “I see 200 productions in twenty cities each year,” says Gaspard. “The best stuff now is outside New York, and I need good product.”

Aside from legwork and luck, Gaspard succeeds thanks to a blend of boyish enthusiasm and business savvy. If the process at times seems to be a large inside joke to him—that smile, those sleepy eyes—it's just because “all of this basically fell into my lap.”



Gaspard: making Off Broadway success look easy.

In his 36 years, Gaspard has smiled his way through a half-dozen competitive worlds: from a middle-class childhood in downtown L.A. to five years at Columbia on scholarship; from a job as a Time Inc. photographer to stage-managing Sly and the Family Stone concerts and helping to coordinate entertainment at the 1980 Winter Olympics. Then came producing Off Broadway dramas, one of which moved into the Chelsea Theater Center. By the time that play moved out, Gaspard was running the theater (unable to pay its bills, the Chelsea let Gaspard take over its lease and debts, and in return kept office space).

He scored by booking such productions as Christopher Durang's controversial *Sister Mary Ignatius Explains It All for You,* and *Extremities,* the violent play about rape and retribution. Now, sixteen productions later, he has new seats upstairs and down—replacing the old butt-punishing Off Broadway benches with plush red theater seats, and increasing the capacity of his downstairs theater from 200 to 250.

Once renovations stop eating up the profits, Gaspard will use his revenues—outside producers pay him weekly operating expenses ($4,000 to $7,000) plus 10 to 15 percent of the show's net—to produce more of his own projects, starting with *Sex Tips.* “It's nice to be the theater tenant as well as the landlord,” says Gaspard. “Owners *must* produce to survive. If you don't, you barely make enough on the good runs to get you through the flops, or the bad times when the house is dark.”

There's no darkness imminent at Westside Arts. Meanwhile, Gaspard keeps traveling, looking for projects to produce or lease space to, hoping he'll “keep dealing with a hot hand. I'll continue to gamble until I can't afford to gamble anymore.” If that time ever comes, Gaspard will no doubt just smile, and go find another world.

ERIC POOLEY

UPDATE

Banking Daze

IT MAY BE YEARS BEFORE purchasers of so-called yellow certificates at the failed Golden Pacific National Bank of Chinatown (*New York,* October 14) find out if they will recover their life savings. After four months of deliberations, the Federal Deposit Insurance Corporation has thrown up its hands and passed the $14.8-million question on to the courts. The FDIC filed a suit two weeks ago—against the certificate holders themselves—that asks the federal district court to decide which, if any, of them are insured. FDIC lawyer Howard Herman explained that such a suit, which is “not adversarial,” is permitted by the FDIC charter in cases where the agency declines to make a ruling. Herman acknowledges that the process “could be lengthy”; experts predict it will take years.

DANIEL BURSTEIN

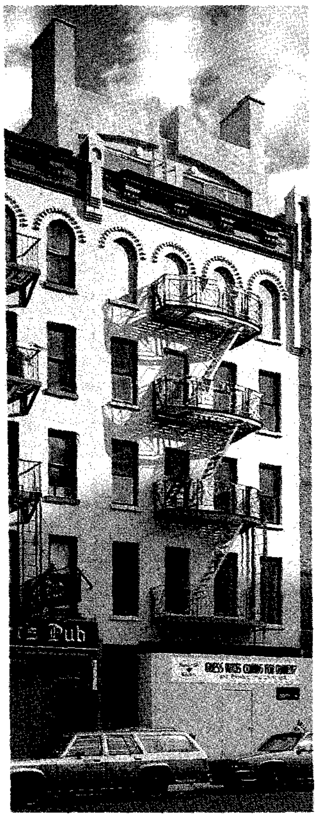
A certificate i

Photographs: top, Allan Tannenbaum/Sygma; bottom, Julie O'Connor.

DETAILS

New Wave Walk-up

HOW DOES A LANDLORD get yuppies to pay top rent for a walk-up apartment? He does what hot restaurants do—attracts them with Architecture.



A tenement for our times.

What may be the city's first postmodern tenement opened in September at 423 Amsterdam Avenue, across the street from Amsterdam's. The 25-foot-wide building has fifteen *very* small apartments designed by architect Andy Kuby. Four "penthouse" duplexes are part of a new $300,000 sixth floor topped by an arched roof and a broken pediment that is the salmon-colored building's most striking feature ("We didn't *intend* for it to look like the AT&T Building," says Kuby).

The leasing agent concedes that this is a luxury building only because "we're asking luxury prices"—from $850 for a 300-square-foot studio to $1,750 for a 600-square-foot penthouse. And in this case, Architecture may be a slow sell: So far, only four studios have been rented.

DANIEL SHAW

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

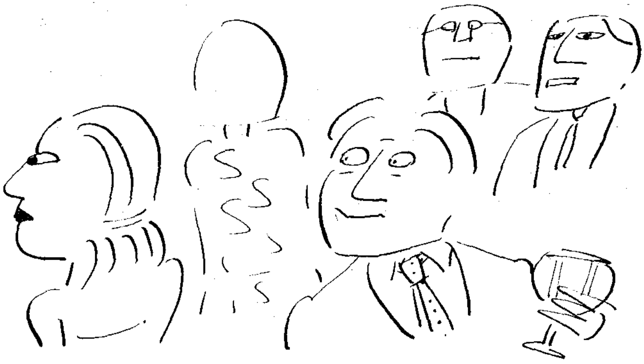
☐ Belt shaped like a wristwatch at Think Big! (390 West Broadway), $75.

☐ Ice bucket shaped like an Art Deco radio at Fifth Avenue Gifts/Cards (160 East 42nd Street), $54.95.

☐ Telephone shaped like a Porsche at Phone City (126 East 57th Street), $24.95.

☐ Velvet hat shaped like an armchair, made to order from Karl Lagerfeld (550 Seventh Avenue), $207.

PEN & PENCIL



"Eddie has yet to learn that being incorrigible is no longer quite enough."

ANTHONY HADEN-GUEST

SCREEN GEMS

Camp Franklin

THOSE WHO DON'T watch Channel 9 at 1 or 4 A.M. on weekdays may not know that *The Joe Franklin Show* has a new look.

Gone is the dusty book-lined set, replaced by a clean backdrop that features photos of Franklin himself.

Franklin with his new-style set and guests.

Gone, too, is the old theme song, a rickety recording of "Twelfth Street Rag." That's been replaced by "Axel F.," a synthesizer-dominated number from the *Beverly Hills Cop* soundtrack.

The current look complements what Franklin calls "a new, a hot, wave of popularity" for the bizarre mix of celebrities and just-in-off-the-street entertainers he's been presenting for 32 years. And that's not just Franklin's impression: Audiences in 1985 have doubled on some nights.

"We have many more of the young people watching—college kids," Franklin says, "especially some who smoke those funny cigarettes."

The reason for this sudden surge? In two words, Billy Crystal. Last season, Crystal introduced a new generation—the *Saturday Night Live* viewers—to the Franklin aesthetic, parodying the 55-year-old host's gift for the *non sequitur,* his penchant for obscure guests, and his way of droning "This is an award-winning panel" after a particularly incoherent exchange.

Franklin credits Crystal's takeoff "100 percent" for the show's changes. "He makes me look young and handsome," he says. Also younger are some of his guests—such as Eddie Murphy and Madonna.

But the biggest change, Franklin says, is in his own persona. "I've decided to go as campy as possible," he says. "I can be subtle. Not many people notice it, but I can really be very facetious."

PETER BLAUNER

TRUE TALES

Greek Comedy

THE SCENE: A LARGE discount bookstore in Manhattan. The cast: Sweet Old Lady (me) and Young Macho Salesman.

S.O.L.: Do you have the *Iliad*?

Y.M.S.: Is that the title?

S.O.L.: Yes.

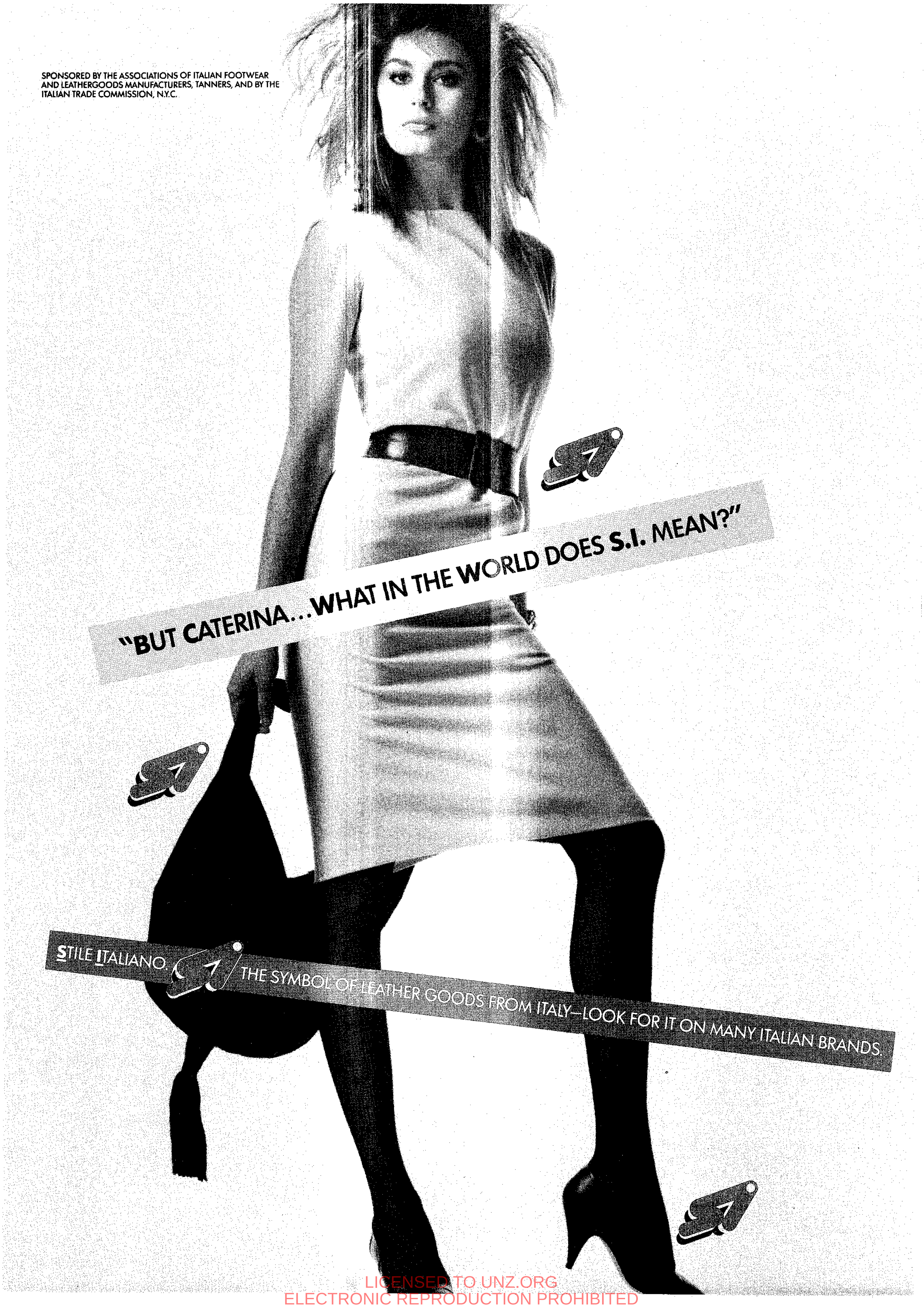
Y.M.S.: Who's the author?

S.O.L.: Someone named Homer.

Y.M.S.: Try the sports section.

HATTIE THRASHER

Photographs: left, Dan Cornish/ESTO; right, ©1985 Kelly/Mooney.



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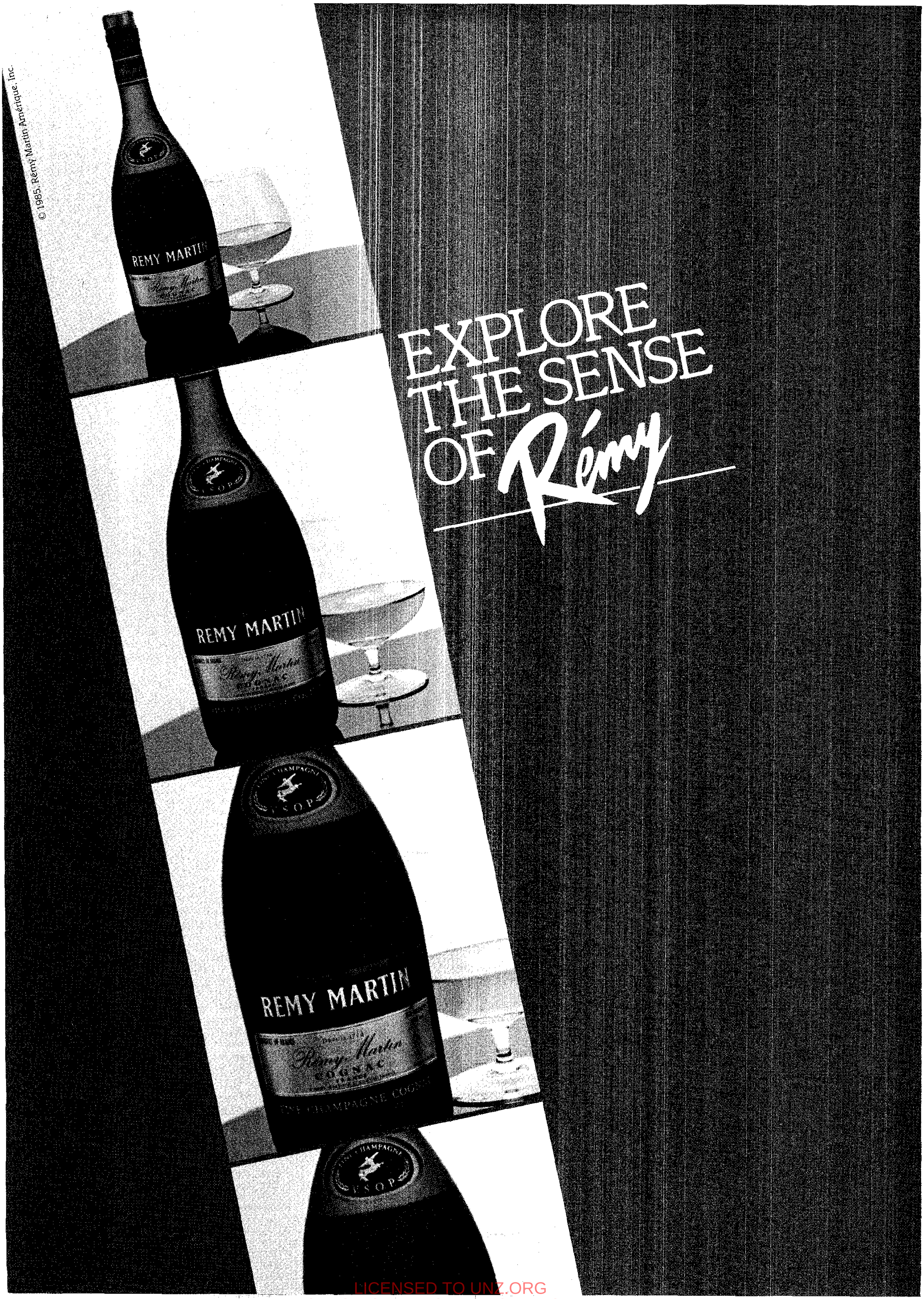
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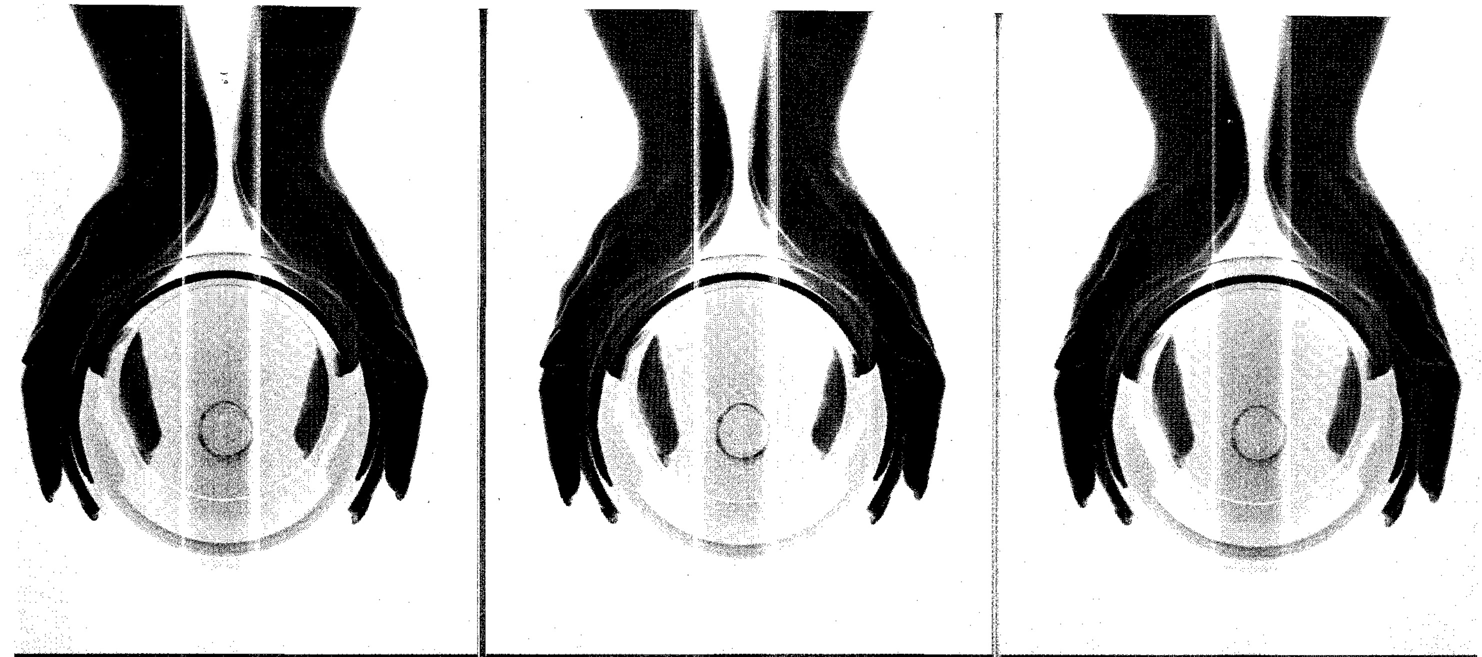

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Inhale deeply, indulge in its distinctive elegance. And then taste, to fully enjoy…

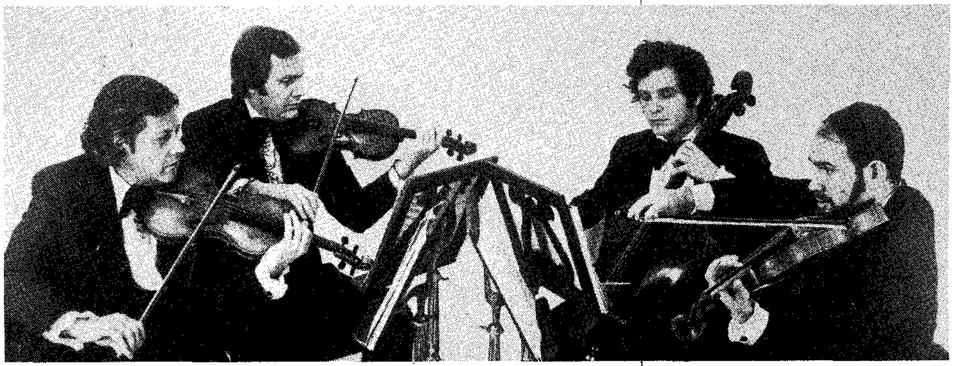
RUTH RECOMMENDS

BY RUTH GILBERT

It's been a long time since The Front Page. *Now* The News*—a rock musical with Jeff Conaway as the editor of a New York tabloid with a sagging circulation—opens October 31 at the Helen Hayes.*

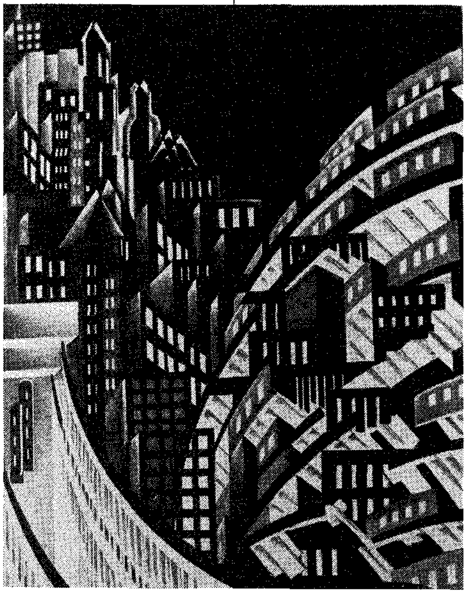
JUILLIARD STRING QUARTET

These popular music-makers (Robert Mann, Earl Carlyss, Joel Krosnick, and Samuel Rhodes) perform the complete Beethoven String Quartets at Carnegie Hall on six Sunday afternoons beginning November 3.



'MACARONI'

Marcello Mastroianni (above) and Jack Lemmon are World War II buddies who meet 40 years later in Naples and, despite some unexpected snags, renew their friendship. The film opens November 1 at Loews Tower East.



SECOND ANNUAL NEW YORK FINE PRINT FAIR

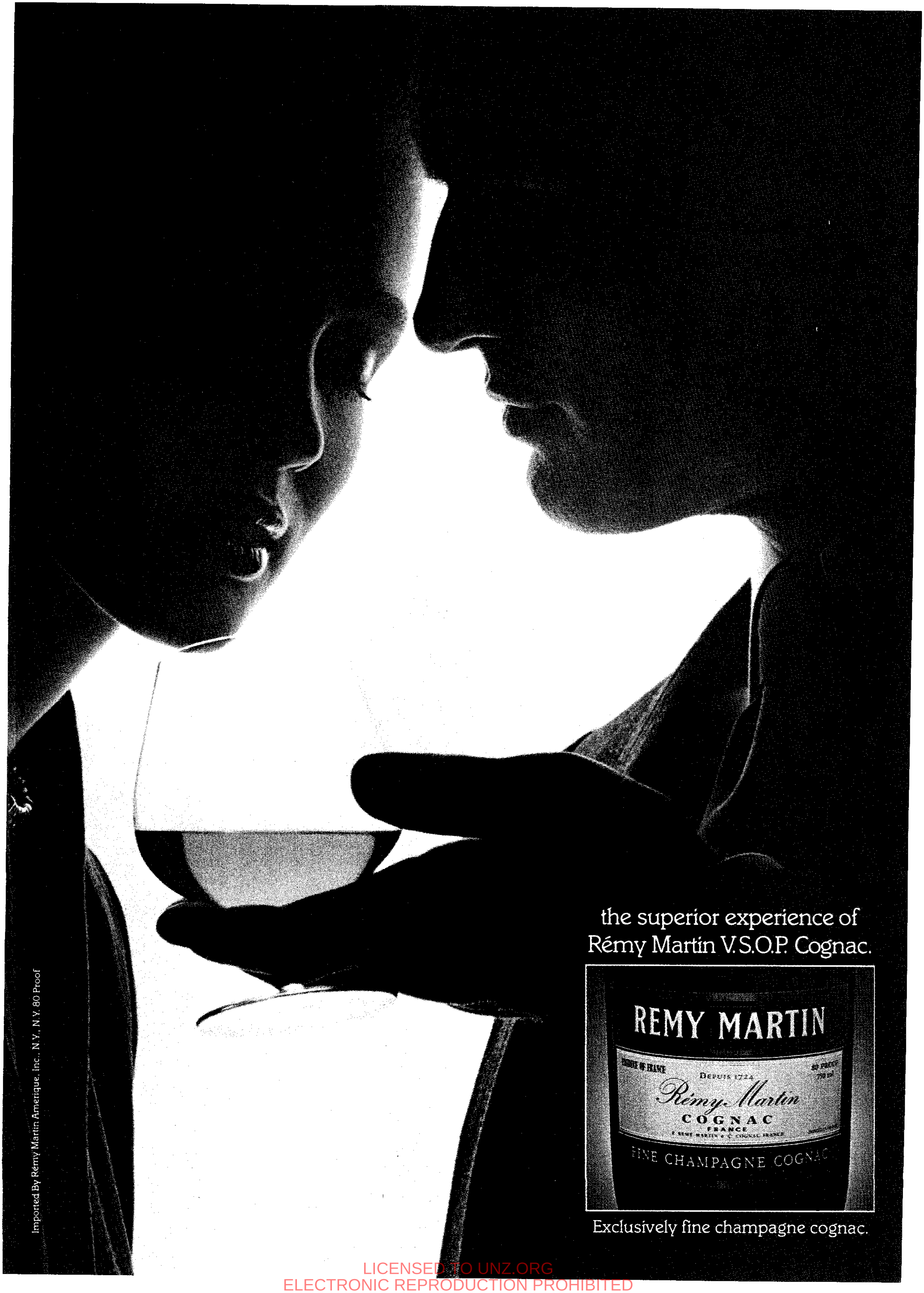
Over 40 international dealers gather at the Seventh Regiment Armory November 2 and 3 for this event, which is devoted to fine prints and drawings. Above is New York, *a 1925 lithograph by Louis Lozowick.*

'DRACULA'

At right are Robert Maiorano and Anastasia Nicole as the wicked count and his innocent victim in Morse Mime's production at Town Hall, a Halloween treat October 31 and November 1 at 8 p.m.

SWEETWATER'S

Dakota Staton is here October 29 through November 2 singing the works of Gladys Shelley, Cole Porter, George Gershwin, and other greats. Staton is a very cool lady known to give customers more than their money's worth.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NEW YORK

INSIDE CBS

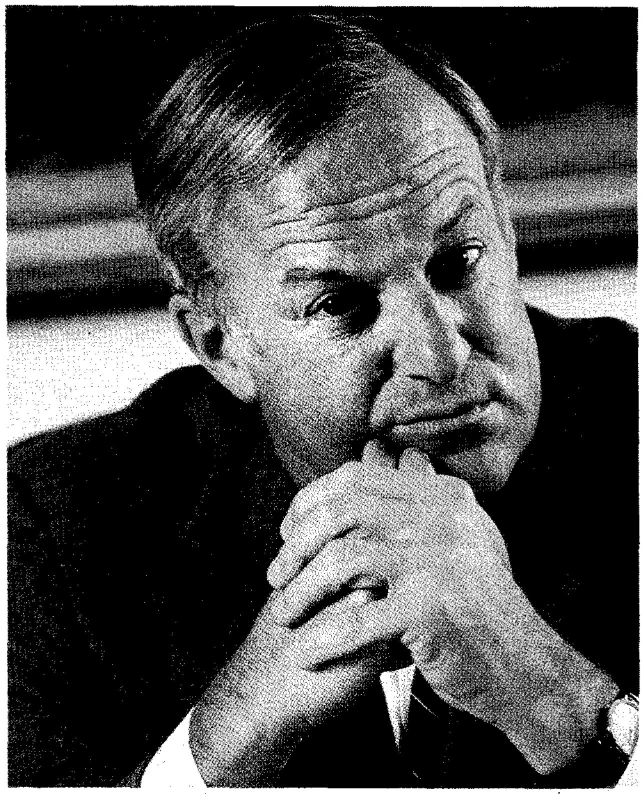
By Tony Schwartz

SEVENTY-FOUR PEOPLE ARE LAID OFF AT CBS NEWS AS PART OF a corporate cost-cutting drive. Some have worked at CBS for more than twenty years. All are told to be out of the building within 48 hours.

With much ballyhoo, CBS chairman Thomas Wyman announces that the company is set to make its largest acquisition since his arrival in 1980: twelve consumer magazines from Ziff-Davis, at a price of $362.5 million. The word in the publishing industry is that CBS offered about $100 million more than the next bidder. Before the deal closes in February, CBS accountants, after a final review, claim that they've unearthed evidence that Ziff-Davis failed to record certain expenses and thus overstated the magazines' profits. Other bidders say the figures were there to be seen from the start. CBS goes ahead with the deal, then sues Ziff-Davis for fraud, negligence, and breach of contract.

Don Hewitt, creator of *60 Minutes,* perennially the highest-rated news show on television, is ordered to make staff cuts as part of general cost-cutting at CBS News. Angered—particularly that news-division president Ed Joyce didn't deliver the request himself—Hewitt hatches the idea of recruiting several top CBS newsmen and making an offer to buy CBS News from the parent company.

A relatively new member of CBS's board of directors who does not work for the company emerges from a meeting presided over by Tom Wyman and calls a friend. "I just can't figure out what the guy's about," he says.



CBS chairman Thomas Wyman

Photograph by Nancy Moran/Sygma.

"He doesn't understand the psyche of people who make an entertainment company great," says a critic.

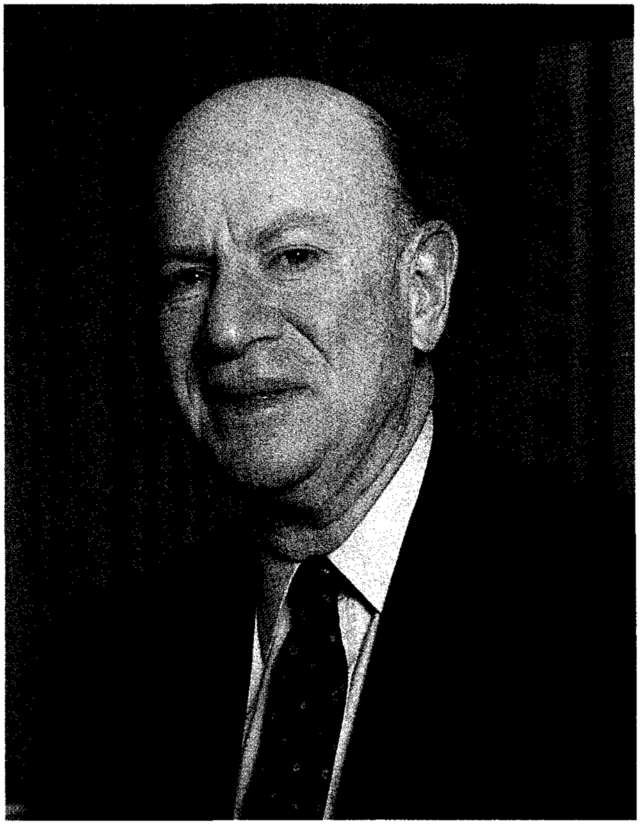
Dan Rather, star anchorman of the network's top-rated *CBS Evening News,* complains in a meeting one summer evening that his broadcast is suffering because key correspondents have been dispatched to help launch a new CBS news program, and because four producer slots on his show have been left unfilled. Ed Joyce responds by firing off a stinging memo to members of the *Evening News* staff, saying that their complaints are wholly unwarranted. Rather is livid. Several *Evening News* staffers consider resigning.

The editor and publisher of *Car and Driver* (by far the most profitable magazine among the Ziff-Davis acquisitions), frustrated by the CBS bureaucracy and angered by the suit against his former employer Bill Ziff, hands in his resignation. Two CBS executives fly to his home in Michigan to try to change his mind. Over dinner, they suggest that he consider a new contract—one that the editor says will net him approximately $50,000 less than his previous contract. The editor decides instead to launch a new, competitive magazine, *Automobile Magazine* (for Rupert Murdoch).

Broadcast-group president Gene Jankowski and executive vice-president Van Gordon Sauter promote the idea—opposed by many in the news division—of hiring Phyllis George, the former Miss America and CBS Sports personality, as the new host of the faltering *CBS Morning News*. Excoriated by critics, George lasts seven months. CBS, despite its crackdown on costs, agrees to pay off her contract: reportedly $800,000 this year, $1 million in 1986, and $1.2 million in 1987. Jon Katz, executive producer of the *Morning News*, keeps his job. But Sauter, the executive who first hired Katz, has long since stopped speaking to him.

Tom Wyman, nearly invisible to all but the highest executives of his corporation, suddenly shows up twice in a few weeks roaming the corridors of Black Rock. His mission: to check on the neatness of offices.

William S. Paley, CBS's founder, is widely rumored to have grown disenchanted with Wyman, the man he handpicked to be his successor. Executives close to Wyman suspect Paley may even have encouraged Laurence Tisch, of the Loews Corporation, to buy up stock and ultimately seek control of the company. Actually, Paley has declined to discuss even with close friends his feelings about Wyman.



New board member Laurence Tisch

Three months after CBS bought back nearly $1 billion worth of its stock and won praise for staving off Ted Turner's takeover bid, Larry Tisch quietly announces plans to increase his holdings in the company to 25 percent. Tisch insists he has no intention of seeking control, but he hasn't signed anything that would stop him from buying more stock. CBS gamely announces that it is thrilled to have a new friend, and Wyman walks over to Tisch's office to invite him to join the board. Tisch responds in kind, saying he has no interest in running the company. At least one knowledgeable and sophisticated investor says the handwriting is on the wall. "It's only a matter of time before Tisch takes official control of CBS," Martin Sosnoff, chairman of a money-management firm that owns nearly 3 percent of Loews and just over 4 percent of CBS, told *New York*'s Dan Dorfman. "When you own 25 percent of a company and you're invited on the board, and you don't have a standstill agreement preventing you from buying more stock, the outcome should be obvious to anyone."

The handwriting is on the wall, says a friend. "It's only a matter of time before Tisch takes control of CBS."

THIS IS A STORY CBS DIDN'T WANT WRITTEN. THE efforts to quash it began even before I knew what the story was about. Several weeks ago, I picked up the phone and called a CBS newsman I've known for years. I told him I thought it was time to write some sort of story about CBS's tumultuous past year. We chatted amiably and blandly.

I got off the phone still unsure of what the story was. Before I made another call, I learned that Ed Joyce had ordered his top executives not to talk with me. It occurred to me that the frictions and paranoia at CBS were themselves central to the story.

A week or so later, I put in a call to Van Gordon Sauter, the former head of the news division who is now on the corporate side, a man I'd interviewed often in the past. He said he'd be happy to see me.

When I got to his office, he explained that he'd asked the CBS public-relations executive by his side to sit in on the talk—something he'd never done before. He also said that he wanted to tape the interview. He apologized but explained that he'd been advised by higher executives at CBS not to do the interview. He'd resisted their suggestion but felt he ought to protect himself should he ultimately be accused of talking out of school. By the time I called Thomas Wyman's office for an interview, the top levels at CBS had already debated whether to make him available for comment. After considerable backing and forthing, Wyman declined, through a secretary, to be interviewed for this story.

It has been a year of turmoil and uncertainty at CBS. The Turner takeover bid preoccupied the company for most of the summer. What's more, by buying back stock to kill the bid, CBS nearly tripled its debt and has been forced to sell off assets worth $300 million, including the TV station it owns in St. Louis. The company is also committed to cutting at least $20 million from its corporate overhead by 1987. Those cuts have already aroused fierce resentment within CBS News.

The records division, always a captive to its big-name artists, surged last year, mostly because of the mammoth sales of Michael Jackson's *Thriller* and Bruce Springsteen's *Born in the U.S.A.* This year, there are no hits to match, and profits are off nearly 50 percent. Publishing has never contributed particularly large profits to CBS, and the promise of added income from the Ziff-Davis magazines has been overshadowed by the embarrassment of the continuing dispute over the purchase price.

None of Wyman's other acquisitions have provided any meaningful profits. Meanwhile, the fourth CBS division—"Other," mostly toys—has been a continuing disaster. So far this year, losses in "Other" total $52 million; during the previous three years, total losses have been $125 million.

As it has since the company's beginnings, the broadcast division remains the heart and soul of CBS. Last year, it provided 80 percent of CBS's record $509 million in operating profits, and CBS won the prime-time ratings race for the sixth consecutive season. But even that good news is misleading. Because NBC has a far more upscale audience, advertisers pay higher rates for many NBC shows. And this season, NBC has at

Photograph by Maria Robledo.

least an even shot at winning the ratings. At the same time, NBC has taken from CBS a less tangible asset—its image as the quality network in prime time.

The dissension at CBS is most keenly felt in its news division—long the network's most visible asset, and still its prestigious centerpiece. But the tension at CBS News is really just the most conspicuous sign of a broader problem that pervades the corporation. In that sense, the Turner takeover threat simply aggravated problems that had begun developing soon after Tom Wyman replaced William Paley as chairman five years ago.

For Wyman, 55, the dilemma from the start has been how to escape the shadow of Paley, who is now a vigorous 84, and establish himself without appearing to trespass on the Founding Father's creation. The post-Paley management at CBS simply hasn't been able to balance its bottom-line approach to a constricted marketplace with respect for the company's traditional sense of itself. It hasn't really succeeded in consolidating CBS's strengths while keeping the risk-taking spark alive. And it hasn't found a way to deal with resistant staffers, protective of their turf, who sometimes are the very people most responsible for the company's success. Instead, CBS is a company buffeted from within by fierce political struggles and dogged from without by the growing conviction that it has lost control of its destiny to outsiders.

Embattled Ed Joyce

Joyce was less able than Sauter to disarm with collegial charm, and he was much more openly a corporate man.

It is ironic that the turmoil should be most intense in a division that is doing so well. *The CBS Evening News With Dan Rather* remains the highest-rated and, by broad consensus, the best of the three network newscasts. *60 Minutes*, in its eighteenth year on the air, remains among TV's top ten shows and generates $70 million a year in revenues for CBS. If the program sometimes seems a bit tired, it is still capable of rising to big occasions, as with Diane Sawyer's exclusive interview with Egyptian president Hosni Mubarak.

And while critics have been deeply divided over the quality of CBS's newest news show, *West 57th*, the simple fact is that no other network has ever even attempted to program two hour-long prime-time news magazines.

Still, many of the key executives and staffers at CBS News believe they are increasingly viewed by CBS management—and by their own news president—as just another profit center. They complain that nearly all employees are considered interchangeable and expendable and that the cost of covering a story counts for more than covering it well. Indeed, Wyman has made it clear within CBS—newsmen who've approached him to argue their case confirm this—that he does not see the news division as substantially different from any other unit.

SUCH AN ATTITUDE REPRESENTS A MARKED CONtrast to Paley's view during his era that the news department at CBS merited not just independence, but a certain amount of special treatment. Paley's rationale was that the news brought recognition and respect to CBS. Such an image was particularly valuable for a network open to criticism for raking in millions of dollars year after year with a prime-time schedule composed largely of lowbrow shows.

"Paley was certainly not always good for News," says one key CBS newsman, "but there is no question that he set a wonderful corporate tone, that he wanted us to be a certain kind of company, a company that won, and won big, but won with class—that finished first but was the best too. That standard from the top is gone. All that matters is the bottom line. What you sense now at CBS is a lack of soul."

Wyman's defenders argue that the company may have been able to refrain from putting money pressures on the news division in an era of rolling profits; but in the tough, Wall Street–conscious corporate world of today, they say, such treatment is no longer realistic or responsible. Moreover, virtually every time a new show or new approach has been introduced in the CBS news division during the past twenty years, it has been met with a loud chorus of criticism from the Old Believers.

The innovators eventually become the traditionalists, and they, in turn, decry the innovations of the next generation.

That is precisely what happened this summer when the producers of *60 Minutes*—themselves once criticized as purveyors of news as entertainment—publicly ridiculed *West 57th* as high-tech fluff.

But for all the huffing and puffing, the squabbles in the news division historically had a collegial quality—fellow journalists debating the means, not the end. The first turning point occurred when Sauter took over the news division in 1981. Sauter had been a reporter, but unlike previous CBS News presidents, who'd grown up in the culture of the news division, Sauter rose through a series of CBS management jobs: running a local station, serving as chief CBS censor, heading CBS Sports. As CBS News president, Sauter made no secret of his concern with ratings, and he moved quickly to update the stodgy look and style of the *Evening News* at a time when Dan Rather seemed to be struggling in the shadow of Walter Cronkite. Sauter also moved to soften the hard-news orientation of the *CBS Morning News*.

Traditionalists howled, but the ratings for both broadcasts

Photograph: A.P./Wide World.

NBC BEGAN PICKING OFF CBS'S BEST PRODUCERS.

rose, and many critics eventually acknowledged that the *Evening News*, in particular, had become a more interesting, broad-based program, and that the *Morning News*, with Diane Sawyer and Bill Kurtis, was no less serious-minded than ABC's *Good Morning America* and NBC's *Today*. In part, Sauter had disarmed critics—both inside and outside CBS—by sheer force of personality. He was charming, appealingly eccentric, boundlessly enthusiastic, and, above all, an extremely deft politician.

What those qualities masked was Sauter's fierce corporate ambition. Historically, those who had held the job of president of CBS News saw it as the crowning achievement in their careers, a welcome last stop. Sauter remained as news president for just 22 months before he was tapped to become a CBS corporate vice-president. That departure marked the second turning point. For while Sauter, 50, kept overall responsibility for news, his first loyalty was now clearly to his corporate bosses, and to the priorities they set.

Equally important was Sauter's selection of his deputy, Ed Joyce, 53, as president of CBS News. Joyce had followed much the same corporate track as Sauter, and they were close friends. No one assumed that Joyce saw the CBS News presidency as his last job.

One key difference between Joyce and Sauter was that Joyce was far less able to disarm with collegial charm, and he was much more openly a corporate man. Very quickly, Joyce made a series of moves that suggested he would be ruthless about holding down costs. In the process, he deeply offended several key CBS newsmen.

Founding Father William S. Paley

In November 1983, Joyce publicly referred to agents for on-air newsmen as "flesh peddlers." He singled out Richard Leibner, who represents about 80 CBS correspondents, producers, and other personnel, including Dan Rather and all but one of the stars of *60 Minutes*. Joyce charged that Leibner was trying to drive up the price beyond the market in renegotiating the contracts of several CBS correspondents and said he felt compelled to speak out. Hard negotiation has long been part of the game. What upset many CBS newsmen—Rather among them—was the fact that Joyce took the negotiations public, and used such inflammatory language.

"I genuinely regret the use of the term 'flesh peddler,'" says Joyce. "It was ill-advised. If I showed any insensitivity, that's something I genuinely regret. Richard Leibner and I now have a warm, professional working relationship." Leibner refused to comment on the incident or on his relationship with Joyce.

Joyce continued to take a hard line on contract renegotiations with key CBS newsmen. Morton Dean left when his contract was up. Fred Graham will leave in early 1986. Ed Rabel, a veteran CBS correspondent, was ordered to move from Washington to Dallas, and when he balked, he was told to take the assignment or leave CBS. Last week, he accepted an offer from NBC. Both Bernard Goldberg and Bruce Morton, two of CBS's most valued correspondents, were set to leave rather than accept CBS's new contract offers. Each stayed only after CBS upped its offer at the last minute. "We haven't lost anyone we wanted to keep," says Joyce.

During the summer of 1985, new tensions arose following a discussion of an *Evening News* broadcast unusually short on reports from CBS's big-name correspondents. Rather and several staff members complained about losing two key correspondents—Jane Wallace and Meredith Vieira—to *West 57th*, then in the works. Both Joyce and his executive vice-president, Howard Stringer, were at the meeting. That evening, Joyce sent a memo in which he castigated Rather and his *Evening News* staff and suggested that the broadcast had more than enough resources. Joyce defends the memo, saying that it accurately reflected his sentiments, and he insists that the incident has not damaged his relationship with Rather.

"I have a very close, personal working relationship with Dan," says Joyce, "and I think the excellence of the *Evening News* broadcast every night is a reflection of that. The incident and the hostility it generated have been vastly overestimated."

Asked if the incident had seriously damaged his relationship with Joyce, Rather replied, "No comment." Privately, however, Rather has reportedly told many colleagues that he was enraged at what he felt was Joyce's attempt to intimidate his staff and question its loyalty.

Paley felt that the news division deserved not just independence, but a certain amount of special treatment.

"You have to ask yourself," says one *Evening News* staffer genuinely bewildered by Joyce's style, "what the president of a news division is trying to achieve when he feuds publicly with the biggest talent negotiator and then comes down hard on the most successful and prestigious evening-news broadcast, which is headed by the best-known and most popular anchorman." The explanation from some CBS newsmen was that Joyce was less concerned with how he was perceived by even the most powerful newsmen at CBS than he was with how his hard line went over with his corporate superiors.

Perhaps no issue has produced more political infighting at CBS News than the ongoing disaster known as the *CBS Morning News*. A perennial ratings failure, the show has been impervious to a series of attempts to improve it by refurbishing and recasting—and it has swallowed a series of executives in

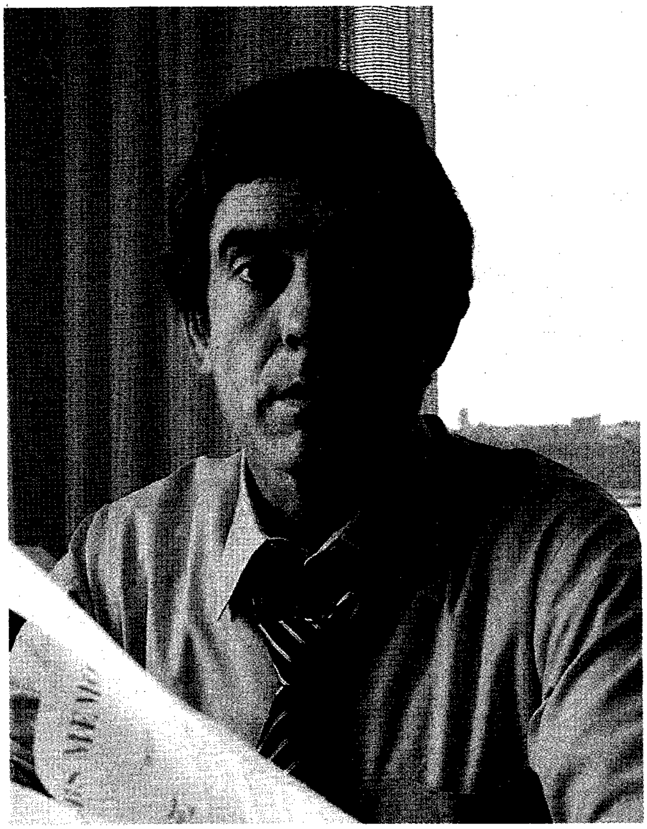
Photograph by Elizabeth Zeschin.

THE UPROAR IS LOUDEST IN THE NEWS DIVISION.

its wake. At a time when the pressure from affiliate stations, who control much of the advertising time in the two-hour block, was growing more and more insistent, Van Sauter says he had the idea of trying out Phyllis George as the host.

Almost immediately, there was resistance from news-division executives, who opposed using a non-news personality as host. Sauter insisted on George. In fact, some of the high-minded talk in the news division about the need to protect the show's integrity was disingenuous at best: Even with previous hosts, the *Morning News* had long since sacrificed purity in an unsuccessful effort to boost ratings and compete with the successful and softer *Good Morning America* and *Today*.

As it turned out, George got the worst of both worlds: neither production support in the hard-news areas, where she was clearly weak, nor a softer format aimed at showcasing her as a personality rather than as a journalist. Instead, George was caught in the crossfire between those at CBS whose primary goal was ratings and the traditionalists who believed that if George succeeded, it meant the end of news in the morning. The unresolved battle was costly. When CBS and George finally agreed to part, George went home to Kentucky and continues to draw her full salary.



Anchorman Dan Rather

Rather is said to have felt victimized by the corporate hard line, which left him with fewer top correspondents.

BUT BY FAR THE most telling evidence of CBS's difficulty in balancing the old and the new is its handling of the layoffs of 74 news-division employees last month. Three years ago, when Sauter was still president of the news division, he'd overseen a round of layoffs and was asked by corporate management to make a second set of cuts. He held the line, and was reported to have threatened to quit rather than slash more. This time, neither Sauter nor Joyce spoke out—publicly or within the news division—in opposition to the cuts. Indeed, both men agree that the cuts did not fundamentally diminish the ability of the news division to perform. "The layoffs were specifically designed," says Joyce, "not to inhibit the news-gathering process. There is no stinting in the coverage of major stories."

Whatever the case, the style of the layoffs generated considerable anger—directed at Sauter as much as at Joyce. For one thing, each of the 74 people was given notice on a Thursday morning and told to be out of the building by Friday evening. Several top CBS newsmen tried to make special pleas to Joyce and to Sauter on behalf of CBS employees with long records of service.

Among the pleaders was Dan Rather. Rather won't discuss what he did about the firings, but according to colleagues, he took his case first to Joyce, who rebuffed him, then to Sauter to plead for two CBS veterans. In one case, Sauter relented; in the other, he stood firm. Rather's colleagues say that he was shaken by the incident—that he had assumed he carried enough weight at CBS and enjoyed a close-enough relationship with Sauter to make his case successfully.

In the aftermath of the firings, Rather has come under criticism from some colleagues for not speaking out publicly about his growing concern about corporate encroachments on CBS News. Rather has told several colleagues that he feels doing so would undermine Sauter, to whom Rather feels a special loyalty. It was Sauter who oversaw the refurbishing and resurrection of the *Evening News* when Rather was faltering in the ratings.

Asked whether he is supportive of Joyce, Rather says, "Anyone's stewardship has to be seen in its full context, and there is plenty of opportunity for light and shade. Ed has been particularly good, in an especially complicated and pressure-filled time, on any number of occasions where journalistic principles and First Amendment issues were involved."

Colleagues of Don Hewitt, executive producer of *60 Minutes*, say that he, too, was enraged by the recent order that he lay off staffers on his program and, in particular, by the fact that Joyce didn't deliver the news himself, but sent it through an intermediary. Subsequently, according to at least three CBS staffers, Hewitt began to call openly for Joyce's ouster. Hewitt, who came under fire from his superiors for his comments, denies he called for Joyce's firing, or that he was upset that he didn't receive the layoff order directly from Joyce.

Last week, Joyce and Hewitt sat down together for a meeting. "Don expressed great support for me," says Joyce, "and regret for what he thought was a total misrepresentation of his remarks in the press." Indeed, a number of other top CBS newsmen were asked by Sauter last week to consider making public statements backing Joyce. Was CBS News circling the wagons? "I guess you could call it that," says Joyce.

Hewitt admits that he recently did talk to his bosses about some concerns. "I expressed dissatisfaction that CBS News is no longer tied to the top of the company as it once was, that you have to go through several layers to get to the top." The president of CBS News used to report directly to the president of the broadcast group; now Joyce reports to Sauter, who reports to Jankowski.

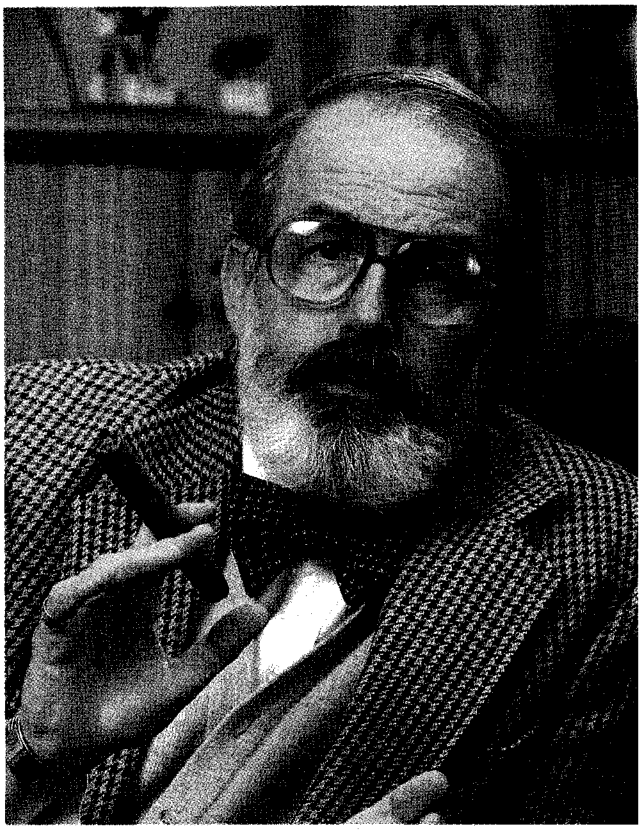
Hewitt also acknowledges that he became concerned enough recently about outside threats to CBS News's independence that he came up with the idea of buying CBS News from

Photograph by Jim Pozarik/Gamma-Liaison.

SAUTER INSISTED ON HIRING PHYLLIS GEORGE.

the company, and went around gathering support for the idea from key CBS News staffers—among them Rather, Mike Wallace, Diane Sawyer, and Morley Safer. On behalf of that group, Hewitt recently proposed the idea to CBS. CBS News, Jankowski assured Hewitt, was not for sale.

"The news division was once the favorite kid at CBS," says Hewitt, who earns a reported $1.5 million as the executive producer of 60 *Minutes*—far less than the producers of comparably successful prime-time entertainment shows. "Now News is just one of many kids," he adds. "Naturally, the favorite child would like to get back in his favored position. That isn't always possible, but you can make a pitch for it."



News chief Van Gordon Sauter

THE CONCERNS that Hewitt and others at CBS News have about losing their status as "favored kid" are mirrored by top executives in the broadcast group. In part, this is another reflection of the difficulty the new management has blending tradition with a broader vision of the future. Paley was a broadcaster first, and CBS has always been seen primarily as a broadcasting company.

Indeed, for all Paley's—and, more recently, Wyman's—attempts at diversification, CBS got nearly all its profits from broadcasting last year, and about the same amount during the first half of 1985.

Nonetheless, Wyman, who came to CBS after working at Polaroid, Green Giant, and Pillsbury, has created a management structure that de-emphasizes broadcasting. Rather than appoint a president under him, Wyman set up a seven-member management committee that reports directly to him. Four of its members are corporate executives—among them senior vice-presidents for development, planning, and law; corporate affairs; finance; and administration. The other three members of the committee are group presidents from records, publishing, and broadcasting.

Sauter hadn't come up through the news division, and now his loyalty was clearly to his corporate bosses.

Jankowski, 51, president of the broadcast group, is the only representative of the management committee at CBS with a broadcasting background. Jankowski is an executive widely known for his relentless optimism and high spirits, and those closest to him say he has never complained about the management structure. However, these same executives say that Jankowski has expressed disappointment that he hasn't been able to forge a closer relationship with Wyman.

Before Wyman came on as chairman, Jankowski was considered a leading candidate for the presidency of CBS, Inc. In Wyman's current management structure, that possibility has been precluded.

One result, some broadcast-group executives argue—perhaps self-servingly—is that Wyman and his closest advisers are insufficiently sensitive to and knowledgeable about the broadcast business, which ranges from news to sports, entertainment, and station management. Wyman does not spend a lot of time within the broadcast group the way Paley once did. The top corporate executive who does get most involved in the broadcast group—and who speaks most frequently on Wyman's behalf—is William Lilley, 47, vice-president for corporate affairs. As it happens, Lilley was first hired at CBS by the chief executive whom Wyman later replaced at CBS, John Backe.

Lilley himself is one source of the tension between the corporate level at CBS and the broadcast group. A CBS executive who both likes and respects Lilley puts it this way: "He is a very smart, extremely political man who is intensely disliked by a lot of people underneath him at CBS. The reason, I think, is that he has his own vision of who is competent, who is incompetent, and what policies the company should espouse. Because he is perceived as close to Wyman—and because he uses that power—he has become a lightning rod and a source of fear and mistrust. When people hear him talk, they are never sure whether they are hearing Lilley's views or whether he is speaking for Wyman."

Indeed, several top executives at rival media and entertainment companies fault Wyman precisely because he distances himself from the operating heart of the company.

"It's very hard for anyone to come in and take over a media company from outside," says one chief executive at a rival company. "I just think Wyman has very little sense of what the company is about. You don't have to be a creative person yourself to run a creative company, but you have to understand the process, and I don't think he has absorbed that."

Another top television executive, who deals with Wyman often, says, "He doesn't understand the psyche and the personalities of people who make an entertainment company great. Wyman is a caretaker, not a builder or a leader."

Four years ago, in his first interview as CBS chairman, Wyman said, "I attach very little priority to quarterly earnings, and, in a sense, to annual earnings, in comparison to the question of whether we're investing enough to ensure the kind of performance we want during the next ten years." Now one of the central complaints among CBS broadcast-group executives is that Wyman's growing concern with quarterly revenues and profit targets is unrealistic and out of touch with the vicissitudes of the marketplace.

"His style," says one executive, "is to pressure everyone be-

Photograph by Donal Holway.

AFTER THE TURNER FIGHT, TISCH WALTZED IN.

low him, to put tremendous heat on to keep costs down and get profits up. The sales goals are sometimes simply unreachable from quarter to quarter. But no one wants to hear that."

THERE IS LITTLE DOUBT THAT IN THE CURRENT corporate environment—in which stock price and earnings are more important than ever—Wyman has been under intense pressure from outside CBS to improve the corporation's performance. Indeed, CBS's vulnerability to takeover is in part due to outsiders' perception of it as an underperformer. An executive at Turner Broadcasting, which bid for the company last spring, says that CBS's performance was the critical element in deciding to try a takeover.

"Basically," says the Turner executive, "we were looking at a company where we felt the profit margins were just pitiful and the payout to shareholders was quite low. The real problem was that the company, run like a personal fiefdom by Paley, had grown fat and smug and arrogant. From a management perspective, it was underperforming the hell out of the market. The rap on Wyman isn't that he created the current problems at CBS, it's that he didn't address them when he needed to, four years ago.

"He just wasn't prepared to pay the price in terms of the tremendous unrest it would create among employees—the hue and cry that he was wrecking an institution. The truth is that the people who ran the institution had lost sight of the fact that it belonged to someone else—the shareholders."

Certainly, CBS's prime-time schedule supports charges of complacency and arrogance. The network has dominated the ratings for each of the past 6 years, and for 25 of the past 29. But in the past two years particularly, NBC has been rising fast—at both ABC's and CBS's expense. Until several years ago, CBS had nurtured and retained its image as the quality network—even though such shows as *The Mary Tyler Moore Show, All in the Family,* M*A*S*H, and *Lou Grant* were exceptions in a typically lowbrow schedule.

The advantage of the quality image was that good producers were more inclined to go to CBS first. But starting in 1981, NBC, under Grant Tinker and Brandon Tartikoff, made a wholesale effort to recruit many of the best producers in Hollywood—including many who'd had exclusive deals with either ABC or CBS.

NBC's second-highest-rated show, for example, is *Family Ties*. The show was created and is produced by Gary Goldberg, who offered the show to CBS, where he had a deal to do four pilots, and was turned down. Both Steven Bochco, co-creator of *Hill Street Blues,* and Bruce Paltrow, executive producer of *St. Elsewhere,* had previously produced shows for CBS.

By recruiting producers such as Goldberg, Bochco, Paltrow, Jim Burrows (*Cheers*), and Michael Mann (*Miami Vice*), NBC managed to wrest from CBS its image as the quality network—and as the network most open to innovation. In turn, while the ratings for NBC's new shows were low at the start, they increasingly began to attract the sort of upscale audience that advertisers will pay a premium to reach.

Even by last season, NBC's prime-time schedule was already generating substantially more income than CBS's, whose primary appeal is to an older, more rural audience with less disposable income.

This season, NBC's bet may finally pay off across the board: The network has at least an even chance of winning the overall prime-time ratings race. CBS has already canceled two of the six new series it introduced this fall—and not a single one of those that remain can yet be considered a clear hit.

NBC, by contrast, has the season's most successful and critically acclaimed new comedy in *The Golden Girls.*

CBS'S RECORD IN ACQUISITIONS AND NEW BUSINESSES has always been spotty—and that has not changed under Tom Wyman. Since taking over as chairman, he has overseen such new ventures as CBS Cable, a Paley pet project that ended up losing more than $30 million before it was folded; a videotex venture that has yet to be introduced commercially; and the revival of a CBS theatrical-movie division, which has failed so far to turn a profit.

Two joint ventures, each of which could ultimately prove to be successful—CBS/Fox, a producer and marketer of videocassettes, and Tri-Star Pictures, a feature-film company—have yet to provide any substantial contribution to CBS's overall profit picture.

By far Tom Wyman's biggest, and perhaps his most promising, acquisition as CBS chairman is the twelve consumer magazines CBS bought from Ziff-Davis earlier this year. The enthusiasm over that acquisition, however, has been dampened by the lawsuit CBS filed after-the-fact against Ziff-Davis—charging, in effect, that it had been misled into overpaying for the magazines by at least $40 million. Ziff-Davis and the two accounting firms it hired to review its books have vigorously disputed the charges CBS has made. The suit is still pending.

What next?

For all the tumult and uncertainty of the past year, CBS remains a powerful, profitable corporation, with annual revenues of $5 billion and enormously valuable intrinsic assets. While its earnings are expected to drop by at least 20 percent this year, most Wall Street analysts expect CBS earnings to rebound in 1986. A Salomon Brothers research report just issued weeks ago predicts a 21 percent increase in net income for 1986.

Indeed, the underlying value of CBS's assets is one of the central reasons that the company has been such an attractive takeover target during the past year.

But for those inside and outside the company, the question is still who will be running CBS in the future—and what kind of company will it become. Larry Tisch denied strongly to *New York*'s Dan Dorfman last week that he plans to seek control of CBS.

"I have no thoughts at all of going beyond 25 percent," Tisch said. "I can't make it any clearer." He also described the company as "well run" and said of Tom Wyman, "He's first-rate: a decent, intelligent human being." How, then, does Tisch view his role as CBS's largest shareholder and newest prospective stockholder? "I'll look out for their interests and make suggestions," he said. "It's important for CBS to maintain its position as the number-one network."

On the other hand, Tisch has nothing to gain by acknowledging publicly any plans he may have to increase his stake in CBS—or to seek control. Any such statement would almost certainly drive up the price of the stock, and thus make future purchases of CBS stock more costly for Tisch. Moreover, Tisch's history as an investor makes it clear that he's quite capable of playing his cards very close to the vest. In 1974, he disclosed in an SEC filing that he'd bought more than 5 percent of the shares of a giant insurance company called CNA Financial Corporation, but he said he viewed the purchase as only an investment. He was also said to have personally reassured a former CNA board chairman that he had no intention of making a bid for the company. Three months after his SEC filing, Tisch went after—and eventually won—majority control of CNA.

But whatever happens from now on at CBS, the tumultuous events of the past year make one thing certain—that the empire William Paley built will never be the same.

Desperately Seeking SALLY

THE DOWNTOWN DEMIMONDE'S GIRL OF THE MINUTE

BY DINAH PRINCE

WHEN THE PLASTIC Sony "Dream Machine" clock went off, Sally Randall raised her head from a silver pillow and slipped into her turquoise Chinese-silk robe. She sat on the giraffe-print stool beside her vanity and gazed into the mirror. At 26, she still looked like a teenager. She had average skin, light-brown eyes, and an uneventful nose. Her small mouth rested naturally in a childish pout. Her short brown hair was an unruly mass of curls.

"What I see in the mirror," she says, ". . . I get this image, I'm seeing this very plain, conservative, very New England face. . . . I can't figure out what I look like."

She dipped her electric-blue fingernails into a jar of green skin toner and applied a thin film of the lotion around her eyes and nose. Then she coated her face with a death-pale mask of Chanel Alabaster foundation. She rimmed her eyes with black liquid liner. The quarter-inch-thick lines narrowed to delicate, catlike points at each corner. She added a touch of powder blush to her cheeks.

"I always want to still look real," she says.

Next, she rummaged through her wardrobe to assemble the outfit of the day. She put on a black bandeau bra, a black miniskirt, black thigh-high leggings, and a blue-jean jacket covered with costume jewels. "The daytime bombshell look," she says. She also strapped on her favorite pair of black Gaultier platform shoes, which were two sizes too small.

"Size 6 was the only size they had left," she explains.

Then she selected an auburn wig from the collection that hung from nails on her wall. Bending forward, she stuffed her hair into the wig's net cap. When she tossed back her head, long tousled tresses tumbled over her shoulders to her buttocks. She examined herself once more in the mirror as she fluffed up the hair. She was ready to head out of her Avenue A apartment for a day in the city.

"I've created a monster," she says. "A modern Renaissance woman."

SALLY RANDALL IS THE SALLY Bowles of the hour. She is infinitely charming, hopelessly ambitious, and devastatingly in vogue. She is at once absurdly bold and painfully shy. She lives by the premise that her entire life must be able to fit—at a moment's notice—into the back of a Checker cab. A Westchester girl of varied talents, Sally has made herself a central figure in the highly theatrical downtown demimonde. Constantly concocting new images from her collection of wigs and costumes, she survives in this small, sometimes brutally competitive world by reinventing herself daily.

One night she is an ethereal blonde. The next day she is a buxom redhead. By dusk, she is something out of a fairy tale, with long flowing hair the color of cotton candy. She arrived on New York's downtown scene as a plain young woman who wanted to be an artist, and she still dabbles in painting and sculpture. But her greatest work is herself. Sally thrives in a cabaret realm where a fashion designer such as Dianne Brill becomes famous for the size of her breasts and her skintight clothes, and a performance artist such as John Sex receives recognition because of the way he makes his hair stand on end.

"I see New York as a larger NYU campus . . . the Manhattan University of Life," Sally says. "I'm getting my M.A. in fame, and I'll be getting my Ph.D. in money."

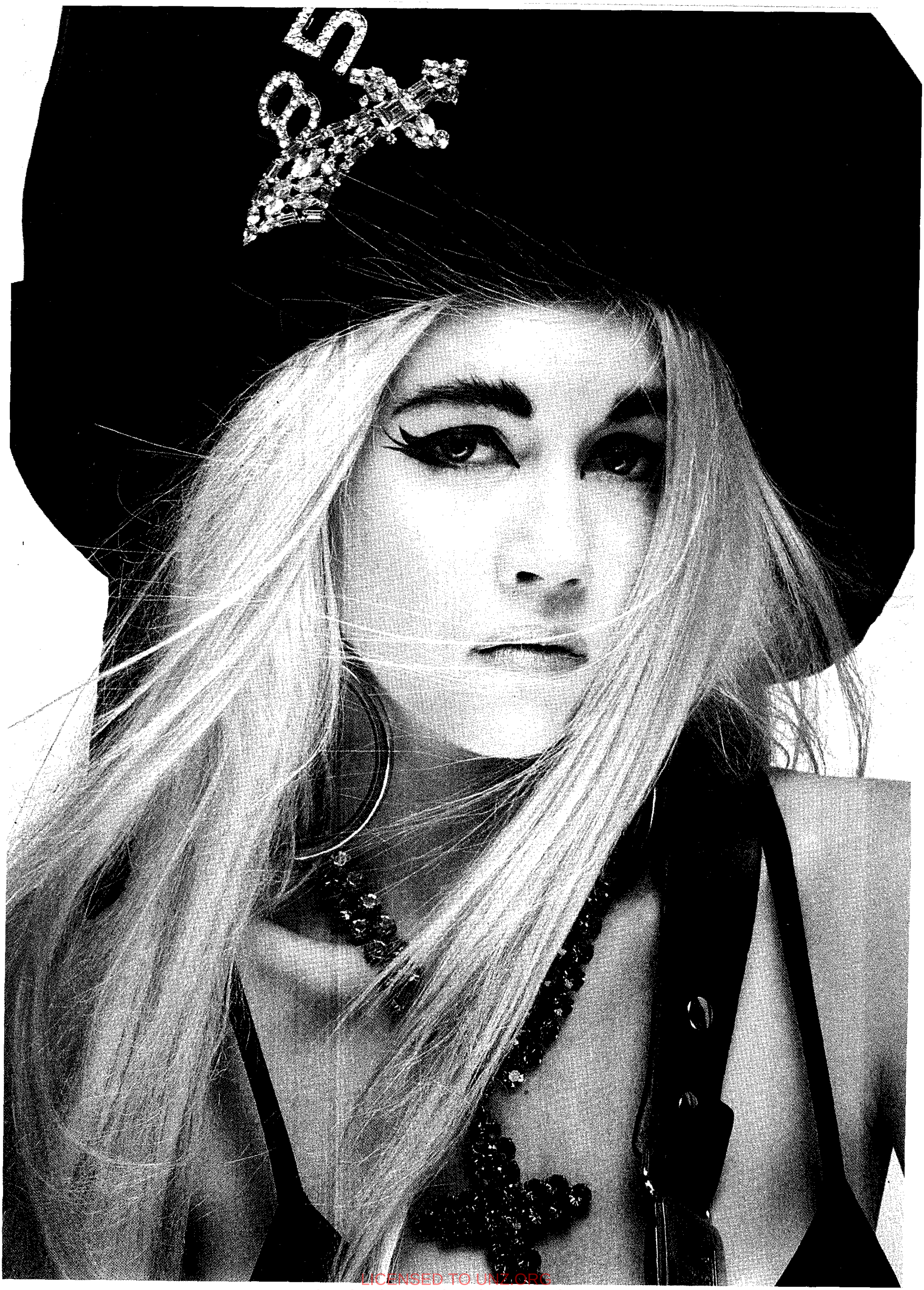
With unrelenting chutzpa, Sally Randall has made herself known as a fashion designer, gossip columnist, actress, party promoter, fashion model, music-video extra, cabaret performer, and nightclub doorman. Recently, she has also thought about becoming a pop recording star. At the doors to the city's most fashionable clubs, people murmur and stand aside as she steps through the velvet ropes without paying. Photographers constantly agitate to get her picture. Scores of young avant-garde fashion designers ply her with their latest creations. Nine thousand people attended her birthday party.

"People never know how to describe me—what I am," she says. "They say, 'You have to *see* it.' "

THE DAUGHTER OF AN ASPIRING opera singer and a Chrysler financial analyst, Sally had an ordinary suburban childhood. She was given piano, ballet, and violin lessons. She attended Rye High School. She was never one of the popular girls.

"It was the little flaxen blondes that

Photograph by Stefano Paolillo.



BLONDES HAVE MORE FUN: *"The first time I bleached my hair, it looked like leopard skin," says Sally. "The second, it was brassy red —I looked like a hooker. The third time, I looked like Charo."*

got all the dates and always had the cute clothes," she recalls.

Sally immersed herself in painting and drawing. She graduated from high school in 1976. That fall, Sally enrolled on a scholarship at the School of Visual Arts. There, she began painting large, jewel-encrusted renderings of Dutch Renaissance-type figures.

"I wanted to be the next Helen Frankenthaler or Louise Nevelson," she recalls.

As she worked toward her B.F.A., Sally tried to find her way into what was taking shape as the downtown art scene. "I had no idea what the East Village was," she recalls. "I had no idea what I was." After graduating in 1981, Sally lived in a string of East and West Village sublets. She went to the Mudd Club, Hurrah's, Youthenasia, and Danceteria. She was hardly the center of attention.

"I wasn't disliked, I just wasn't any heavy hitter in the in crowd," she recalls. "New York intimidated me. I didn't feel I belonged. I couldn't figure out where I stood."

During the summer of 1983, Sally broke up with a young man she had been living with in a storefront on Avenue B. She suddenly found herself without lodgings, and she had reached an impasse with her artwork. She packed a duffel bag and a makeup case and stuffed $200 in her pocket. She hopped a taxi to the airport.

In Los Angeles, Sally stayed with a friend of a friend. "All I had was me," she remembers. "I traveled 3,000 miles from anything I was familiar with."

By the end of the first week, she had moved into her own apartment on Ivar Boulevard. The windows looked out on the landmark HOLLYWOOD sign. She found the heart of the city's nightlife at a club called Zero One. And she watched several dawns from the vinyl booths at a fifties-looking diner called Canter's.

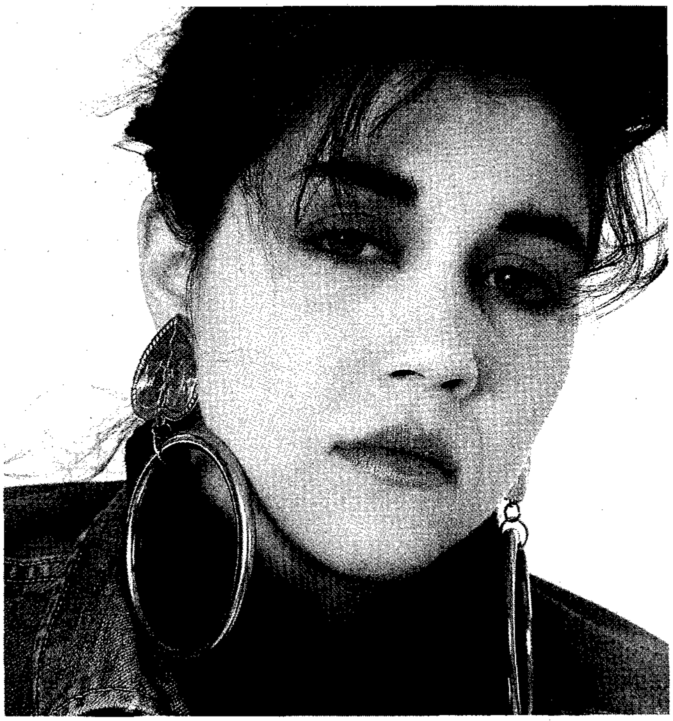
"After Zero closed, there were always people in Canter's with pink or green hair," Sally says.

On October 20, 1983, Sally announced that she wanted to be a blonde. A friend drove her to Ball Beauty Supplies and paid for a jug of peroxide. "She said, 'Let's go, I'll buy,' " Sally recalls. "So we bleached it. The first time, it looked like leopard skin. The second time, it was this brassy red—I looked like a Puerto Rican hooker. The third time was a week later. I looked like Charo."

Now platinum blonde, Sally prepared an appropriate wardrobe. She hand-sewed theatrical dresses and exotic hats. She also hunted for bargains at a string of antique-clothing shops in Pasadena that sold old movie props. For $25, she got a velvet-and-satin Shakespearean robe with a metallic fringe and tassels.

In another shop, Sally paid 25 cents for an old black-and-white photo of a woman clutching a lapdog to her bosom. Sally put the snapshot in an ornate frame and placed it on her dresser. "That's my real mother," she began telling friends.

By Halloween, there was no trace of the shy brunette painter from New York. She remembers feeling exhilarated. "Almost to the point of nausea," she recalls. "I was running around. 'Oh, look, I can be a blonde.' It was freedom . . . and having the guts to do it. Then I began noticing people were treating me differently."



THE NATURAL: *Sally sans wig and costumes.*

One night, Sally dressed as Ophelia. Another evening, she painted minuscule veins across her face and told people she was Miss Havisham. A local weekly ran her photo often. Three photographers invited her for portrait sittings.

"The whole world wanted to know, '*Who* is this new girl in town?' " L.A. fashion designer Jenette Swift remembers.

THAT FALL, SALLY'S PARENTS separated. Her mother asked her to come home for the holidays. On Christmas Eve, Sally reluctantly landed back in New York. She went to Westchester for a few days and then moved into a girlfriend's apartment on West 10th Street. She picked up copies of *Details, East Village Eye, The Face,* and *ID* and acclimated herself to the city.

"I knew I was coming back a different person," she says. "I knew it would be different."

Later that week, a photographer she had met in Los Angeles took her to Limelight for the first time. That night, one of the club's hosts pressed a black plastic card into her hand. This card, he explained, granted her complimentary admission for two anytime she liked.

"He was handing them out to the people he thought were good," she recalls. "I guess he just decided, She's cute—'Here's your card.' "

Over the next few weeks, Sally visited Limelight often. "I went to the places that wouldn't charge me," she says. "They would pick me out of a crowd. There was always this moment when I would get to the velvet rope and the doorman would ask himself, 'Is this a person I comp or not?' And I would ask myself, 'Are they going to comp me, or am I going to have to go home?' "

Photographers milled around the clubs in search of celebrities or bizarrely dressed guests. One photo of Sally turned up in the *East Side Express.* The caption identified her as "Girl George."

In February, Sally moved to another friend's apartment and took a job as a salesgirl in Betsey Johnson's SoHo shop. In the evening, she continued to sew elaborate new outfits by hand. Now and then, friends asked her to create something for them. Her hats were particularly in demand.

"My clothing was sculpture in motion that had no need for a gallery," she says. "The gallery was always changing."

Sally introduced herself to fashion editors as a new designer. *Glamour* dismissed her work as too "unusual." *Women's Wear Daily* was not interested in "one-of-a-kind" items. At the *East Village Eye,* Sally was told that there was no fashion editor. Sally took the job.

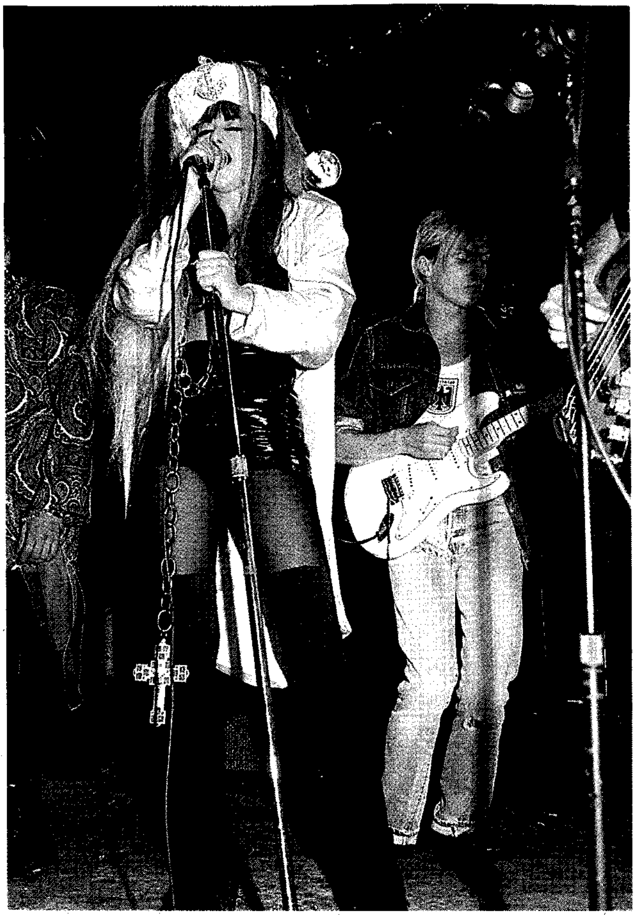
For the first layout, she borrowed clothing from downtown designers, convinced a couple of friends to model, and styled a layout with monkey-fur accessories. She was paid $25. "I became this sort of fashion editor, fashion thing, fashion designer," she remembers.

By the second issue, Sally had left Betsey Johnson's shop. For several weeks, she lived without a paying job or permanent residence. She slipped into a routine of sleeping until 3 P.M. and staying out until dawn. "Every night we'd dress up and go out," she recalls.

At one point, Sally shared a small apartment on Avenue B at 13th Street

Photographs by Michael O'Brien/Archive.

IT'S HER PARTY: *A birthday celebration was thrown for Sally at Pizza-a-Go-Go. She wore a silver-spandex bra and a silver-lamé skirt. To complete her outfit, Sally had a blond guitarist fly in from L.A.*



STAGESTRUCK: *Performing at Danceteria.*

with three other people. "No one was paying rent," she recalls. "We weren't eating much. It was desperate."

Still, Sally always managed to scrape together enough cash to buy a new rhinestone brooch, Tampax, cigarettes, or a fresh shade of lipstick. She picked up a few dollars working as a hat-check girl at the Roxy for a couple of weeks. She worked as a go-go dancer at Pizza-a-Go-Go. She sold some of her clothing on the street.

THAT SPRING, SALLY modeled for the *Eye.* A stylist from the downtown salon Girl Loves Boy fused synthetic blonde extensions into her hair. On another day, she went to Danceteria in an outfit that included a leopard hat, a trench coat, and a Timex watch. She became one of about 60 downtown people who posed for Francesco Scavullo at the club.

When Sally and a friend went to Pizza-a-Go-Go, Madonna's jewelry designer ran up. Sally remembers the designer saying, "Oh, Sally—great! Come with us. And bring your girlfriend with you." The designer hustled Sally off to pose for a fashion portrait.

"It was the first time anyone had referred to *me* as the person and the other person as just someone who was a nonentity," Sally recalls. "Something was going on."

In her own fashion shoot for the *Eye,* she had the models paint black stars on their nipples. The layout was the talk of the East Village. Sally was on her way to becoming a downtown presence.

"My name was mentioned in gossip columns and social columns," she recalls. "People would say, 'Oh, *you're* Sally Randall. . . . ' It was exciting, at first."

In August, Vito Bruno of Pizza-a-Go-Go threw a joint birthday celebration for Sally and photographer Patrick McMullan. Sally wore a tight silver-spandex bandeau bra and a silver-lamé skirt by Keni Valenti. To complete her outfit, she had a blond guitarist named Benjamin Van De Seijp fly in from Los Angeles. He was bare-chested, and he had hair to his waist.

"We looked great together," Sally remembers. "People took our picture. It was the beginning of something. It was the first time they saw me out with a straight guy. All of a sudden I was a sexual object and I was a stylish object."

When Sally stepped from a limo in front of the club, strobe lights flashed. People in the crowd by the door shouted her name. "I just remember clasping Benjamin's hand really, really hard," she says. "I remember telling myself, 'This is *your* party!' "

In September, Sally and Van De Seijp co-produced a fashion spectacle at Pizza-a-Go-Go called "American Glitteri." That night, Van De Seijp fell in love with one of the guests. "He broke my heart," Sally says.

On her own again, she went often to Area. A floor sweeper named Tommy Street began flirting with her. "All I knew was, he was one of the broom boys at Area and that he was cute," she recalls. "At that point, I didn't see any advantage to dating a broom boy." Then Street was featured as a model for Stephen Sprouse. Sally dated Street for five weeks.

In October, Sally decided she needed a change. She stuffed her blonde extensions into a wig and went to Area as a brunette. "There were these two cute-looking rock-and-roll boys," she recalls. One was John Cannon, a member of Making Movies. She learned that his band needed a fashion stylist, and she signed on.

ON HALLOWEEN, Sally announced that she was "going out in nothing but gold paint." Cannon volunteered to wear silver paint. Sally made two loincloths. "We painted each other and went out," she remembers. "Everyone was so shocked. We were like two kids."

After partying at several clubs, the metallic couple returned to Sally's apartment at dawn. They showered and went to 103 Second Avenue for eggs Benedict. Sally returned from breakfast and found that her roommate had dumped all Sally's belongings in a pile at the center of the room. The roommate also had made a play for the rock-and-roller. Sally moved into a two-bedroom apartment on East 5th Street that Cannon shared with six others. A few nights later, Cannon took Sally for a ride on his motorcycle.

"We were between two trucks, in a tunnel, going 80 miles per hour—the turbulence was so much," she remembers. "That's when I said to myself, 'This boy is for me!' "

Just before Thanksgiving, Sally cut off her synthetic blonde extensions. She decided to let her hair grow out. She put on a pure white wig. "I used to sleep in that thing," she says.

Sally started collecting wigs. She hung them on her wall. She named the blonde wig Sharon Tate. She picked up a black wig for $5 at a flea market and called it Cleopatra. She later acquired Shirley MacLaine and Ann-Margret. Her favorite was a red Barbarella.

"I dress in realistic wigs," she says. "The more plastic you look, the more plastic you have to be treated."

In December, when cash was tight, Sally put on a plain black dress and pumps. She left her wigs at home and

Photograph by Cynthia Larson.

took the subway uptown. At the shop Omo, Norma Kamali hired Sally as a salesgirl.

"She thought she put one over on me," Kamali says. "As if I didn't know she wore wigs."

At Omo, Sally worked from 10 A.M. to 6 P.M. *NY Talk* lured her away from the *East Village Eye* and doubled her $25-a-page fee. She worked on the monthly issues as a fashion editor, and her gossip column was called "411." She also made two super-8 films and organized a series of club events.

Sally arranged a party at Kamikaze for Making Movies. She got several record producers to promise they would attend. On the night of the party, Sally and the band were unable to get their outfits together.

"There were ten people in the apartment," she remembers. "Everyone looking in the mirror, making things to wear. And no one had slept the night before."

When Sally and the band finally arrived at Kamikaze, they discovered the record producers had come and gone. Sally did meet Vangelis, who had composed the soundtracks for *Chariots of Fire, Blade Runner,* and *The Bounty.* He invited her and the band to his Central Park South suite for a drink. There, Sally sat beside the composer at his synthesizer. Suddenly, he dragged her into the bathroom. He emerged wearing her wig.

"I had become so comfortable with my own personality, there was no barrier as to who I could befriend if I wanted to," she recalls. "I remember John said, 'I never realized my girlfriend could so easily captivate a millionaire.' "

In March, Sally joined a cabaret act called the Tranny Crew. The group consisted of three women and one transvestite. All four stuffed their bras and performed original rap music at the Pyramid Club.

Next, Sally landed a part in a German film called *Ski Dance,* starring Suzy Chaffee. A BMW whisked her to the set in the early morning. "I thought, 'This is classy,' " she remembers. She played a fashion stylist with occult powers.

"It's a small part, but pivotal," she says.

Eight days later, Sally went to play a redhead in the MTV video for the rap group Run-D.M.C. She modeled her wigs for the director, Amos Poe, and he cast her as a blonde, a man, and several other characters.

After the video shoot, Sally went to the Reeves studio to appear live on the *Hot Properties* cable show. Richard Belzer, the show's host, asked her her occupation. "I said, 'Well, I'm not an athlete,' " Sally recalls.

After the show, Sally fell asleep in the dressing room. The director woke her and sent her home in a limousine. She changed into her Tranny Crew costume, "complete with green metallic rhinestone eyelashes." She then headed for Danceteria. The group performed after midnight in a cabaret show.

With three hours of sleep, Sally returned to the Run-D.M.C. set. She nodded off between takes. That night she went to bed early. "I missed Keith Haring's benefit for the homeless at the Roxy," she says. "Can you imagine me going to sleep at 7:30 P.M.?"

AT THE WILLIAM MORRIS Agency, she met with an agent. She was wearing a new three-and-a-half-foot-long pale-blonde wig that she had earned as a perk on a modeling job. She carried a black portfolio filled with photos and newspaper clippings.

"We had a light chat, then I showed him my book," she recalls. "He said, 'Okay, come back as a brunette.' I do good brunette."

The agency then sent head shots of Sally as a blonde to Woody Allen. "I was just too much for Woody," she says.

MODERN-DAY SALON: *Sally holds court at Area.*

BY THEN, STEVE RUBELL AND Ian Schrager had hired Sally to work the door at their new club, the Palladium. On opening night, she wore a pale-blonde wig crowned by a tall black-velvet turban. Her gloves and platform shoes were gold. She wore black stockings and a strapless turquoise-velvet Rockette leotard trimmed with glittering braid. Along with doormen Haoui Montaug and Yehjong Son, Sally determined who got into the city's most fashionable club.

"I don't make an entrance at the Palladium," Sally says. "I *am* the entrance."

One night, two young men waited outside the velvet rope for two hours. Finally, one of them won Sally's attention. He asked her why they had not been permitted into the club.

"Because you wore beige," Sally remembers telling him.

"What's wrong with beige?" he asked.

"I hate beige," she said and turned away.

Over the next several weeks at the club, Sally chatted with such celebrities as Mick Jagger, Raquel Welch, Julian Lennon, Jane Fonda, Robert Palmer, Cheryl Tiegs, and David Lee Roth. She developed friendships with Nile Rodgers, Nick Rhodes, and Judd Nelson.

"Robin Williams made my hat go 'nanu-nanu,' " she remembers.

"Boy George took my picture with his little Brownie camera."

Photographers from national publications snapped her picture, and fashion designers gave her free clothes, and a mainstream fashion magazine gave her a column, and entertainment moguls slipped her their cards, and an importer offered to bankroll her ventures. She says, "This could tumble down tomorrow, I don't care. I started with nothing ... I'd just do something else."

One afternoon, Sally walked along East 9th Street in a miniskirt. A construction worker wearing a white T-shirt suddenly sprawled on the sidewalk in front of her.

"Should we walk *on* it or over it?" she said.

"You can do anything you want to

Photograph by Volker Hinz/*Stern.*

THE REAL THING: *At a SoHo studio, Federico Macquhae suggested that Sally be photographed without her red wig. Sally looked horrified. "I'm not ready yet to model without a wig," she said.*

me," the construction worker said.

In June, Sally cast, directed, and starred in a lip-sync production of *Jesus Christ, Superstar* at Danceteria. She had her boyfriend play Jesus Christ, and she took the role of Mary Magdalene. She interpreted the scene in which Christ receives 40 lashes at an S&M orgy. She set the table for *The Last Supper* with Wonder Bread. God was a female D.J.

For the July issue of *NY Talk,* Sally added a quiz to her "411" column, titled "How Well Do You Know Your Doorman?" The questions were: "1. What is the color and length of my real hair? 2. Who were my last three lovers, including the present one? 3. What is my real occupation? 4. How tall am I without platforms and headgear?"

While that issue was still on the stands, Sally broke up with Cannon. She began dating Gil Fox, a painter she had cast as Peter in *Jesus Christ, Superstar.* Fox joined her at the clubs dressed in fur scraps and bits of armor. "I call it Madonna the Barbarian," Sally says.

On July 10, the Palladium threw a birthday bash for Sally and Patrick McMullan. The party drew 9,000 revelers on a Wednesday night. Even strangers brought Sally gifts. After midnight, Sally and McMullan were paraded in front of the crowd on the shoulders of two truck drivers. Sally blew out the candles on their cake.

"Of course, I was very entertaining," Sally says. "I was really holding court with friends."

In August, Sally went to a video seminar as a blonde. Several music executives asked if she was a pop singer. In her spare time, she began composing on a Fairlight CMI synthesizer belonging to the musician known as Ebn.

"I'm this perfect little video child," Sally says. "I would be extremely easy for a record company to sell."

As the summer progressed, Sally decided that the blonde wig no longer looked quite right. After seeing the movie *Red Sonja,* she bought a long, wavy, auburn wig. Her boyfriend remembers that Sally's moods changed with the wigs.

"The red one can get more giddy," Fox says. "It made her more colorful . . . more fun."

As a redhead, Sally got a surge of modeling offers. On August 26, she arrived at a SoHo photo studio accompanied by her brother Tom, a naval officer on leave from his ship. The brother watched Sally slip on the red wig and model five La Coppia outfits.

"Well, Sally's always been creative," Tom said.

Between outfits, Sally sat on a stool in the dressing room wearing just a black G-string. Federico Macquhae suggested she be photographed without her wig. Sally looked horrified.

"I'm not ready yet to model *without a wig,*" she said.

Three evenings later, Sally put on a black fringe mini-dress that Macquhae had given her after the shoot. She cut a pair of black hose into strips for armbands. She pinned her money inside her underwear and boarded a 1937 Wheeler yacht for a second celebration of her twenty-sixth birthday. Sally had said she wanted only white food at the soirée, and host Vito Bruno served trays of cauliflower, sushi, and potato salad. Tapes of Beethoven, Bach, Wagner, Sergio Mendez, and Marlene Dietrich played as the yacht sailed north.

"Can we go to Harlem?" Sally asked.

After the party, Sally went to work at the Palladium. In the days that followed, she began painting again. She also auditioned for director Richard Foreman's Brooklyn Academy of Music production of *The Birth of the Poet,* and she accepted an offer to do radio spots forecasting the club scene for WLIR. She lined up modeling work in Tokyo, and she started work on her own production of *Hair.* Her mother began giving her voice lessons. An agent submitted her for a feature role in a film starring Michael J. Fox—the part called for a combination of Cyndi Lauper, Madonna, and Goldie Hawn.

"He said, 'Do you think you can do that?' " Sally remembers. "I said, 'That's what I am.' "

This fall, on the evening of the Danceteria All Stars cabaret show, Sally looked at herself as a blonde and then as a redhead. At 1:45 A.M., when she made her entrance onstage to sing "California Dreamin'," she was wearing both wigs and a white bridal headpiece.

"I couldn't make up my mind," she says.

By then, Sally seemed to be recognized wherever she went. In the bathroom at the Cat Club, a young fan introduced herself. In the East Village, people nodded to her in the street. In restaurants, people approached her table.

"Sometimes they'll point," Sally says. "They recognize I'm *that* person."

On a recent Thursday afternoon, Sally put on jeans, a T-shirt, sunglasses, and no makeup. Leaving her wigs in the drawer, she ran out to get a newspaper. She once again looked like the plain young woman from Westchester.

"Nobody recognized me," Sally says. "People I've known forever were walking by. It made me chuckle to myself. Nobody was coming up to me and saying, 'Oh! It's so *fabulous* to see you!' I had this secret world." ■

DRESSED TO KILL: *With a friend as accessory.*

Photograph by Stefano Paolillo.

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THE CHURCH REVIVAL

PACKING 'EM IN ON THE UPPER EAST SIDE

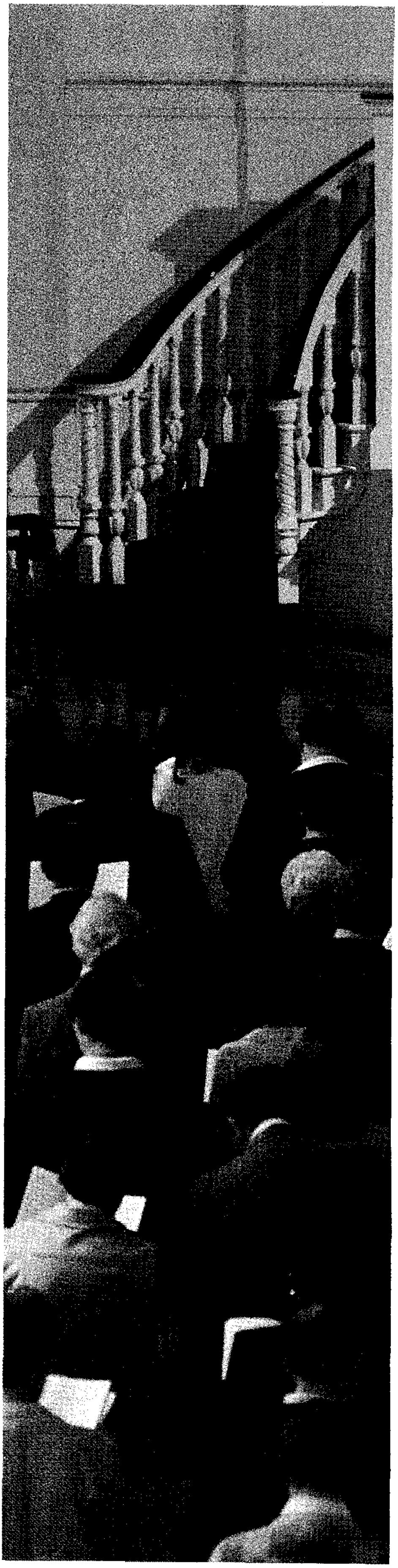
BY BERNICE KANNER

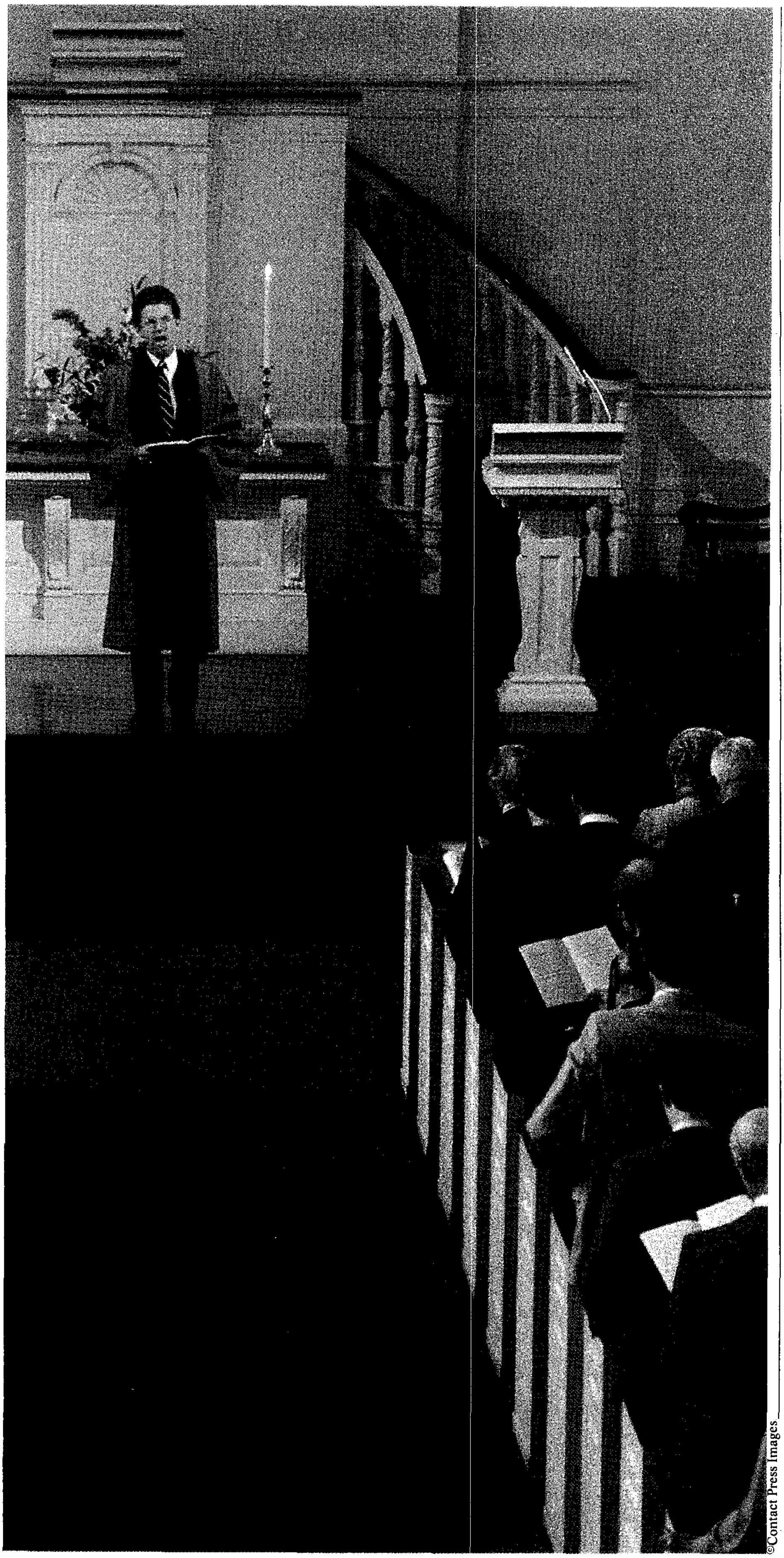
TWO AUTUMNS AGO, FRANK Forrester Church IV, senior minister of the Unitarian Church of All Souls, conducted a funeral service for a 37-year-old Australian man he hadn't known. The man had died of AIDS, and counseling his mother as she learned that her son was dying—and that he was homosexual—had been a poignant epiphany for Church. Then, last spring, a member of Church's own affluent Upper East Side congregation died of the disease. As the minister got involved in his parishioner's final days, it dawned on him that he and the congregation he led would have to do something about AIDS.

PASTOR PERFECT: *Unitarian Church.*

Last month, they did. Forrest Church preached that the greatest danger to society was not the AIDS epidemic itself but "the epidemic of fear and bigotry." The congregation organized a forum to study ways it could help those afflicted with the disease, set up a task force to work on its findings, and volunteered to underwrite a newsletter for sufferers and help care for them. Members are now training to be AIDS counselors, and the congregation is holding fund-raising benefits and inviting AIDS sufferers to attend concerts and other events at the church. The mobilization of All Souls was among the first religious responses to the disease. It was not, however, the first response of this maverick church to the problems of the day.

Church's parishioners have written chain letters for peace and, in successive weeks last January, turned over the pulpit to Leonard Bernstein; George McGovern; Robert Jastrow, the Star Wars supporter; and Lewis Thomas, the doctor and writer, to





©Contact Press Images

PHOTOGRAPHED BY LOUIE PSIHOYOS

talk about "hope in the nuclear age." More homeless women than ever are taking All Souls up on its offer of a bed on Monday nights; more needy people are availing themselves of its Friday-afternoon soup kitchen and Saturday meal deliveries to the homebound.

A religious revival of sorts is under way in that bastion of secularism, the Upper East Side. Its somewhat incongruous leader is a 37-year-old preacher from Idaho who bounds up to the pulpit each Sunday and exuberantly greets his congregation as if they were his party guests. Propounding an eighties version of the liberal sixties theology of love, peace, and activism—a theology that seems slightly anachronistic in the Reagan era—the son of the late senator Frank Church has brought a touch of old-fashioned prairie populism to the corner of 80th and Lexington.

With his toothy aw-shucks smile and penchant for self-promotion, Church has also become something of a media personality. His first book, *Father & Son*—a remembrance of the anti-war-activist senator—has just been published by Harper & Row and nominated for a Pulitzer. A second book, *The Devil and Dr. Church,* will come out in May. And when he urged his parishioners to abandon their fashionable despair and start writing letters to their senators urging disarmament, Church had yet another book in mind, to be called *Letters for Peace.*

Church, Western garb often peeking out from beneath his clerical robes, has become the Oral Roberts of Unitarianism. Last month, he made his debut as host of a new Sunday cable-TV show, *Unitarian Universalist Discussions,* partly to counter "the monopoly right-wing Christians and half-baked spiritualists have on religious programming." He'll be touting his book on the *Today Show* on Election Day and on the *Larry King Show* soon after.

FORREST CHURCH *is* THEATER, but "not in the thunderous, hypnotic, show-biz way of Norman Vincent Peale or Fulton Sheen," says Schuyler Chapin, past trustee of the church and a member for 29 years. "He *is* theater that moves and touches, that humanizes religion. Forrest doesn't bang the rostrum for attention; he raps from it." Church's rap, woven with metaphors, allegory, and anecdotes often lifted from his own life, can be spellbinding. He's a boat rocker who is happiest when comforting the afflicted and afflicting the comfortable.

"Forrest has the knack for putting complex ideas into elegant and catchy prose that paints pictures," says George Rupp, president of Rice University and former

BEST OF THE WEST: *Propounding an eighties version of the liberal sixties theology of love, peace, and activism, Church has brought a touch of prairie populism to the corner of 80th and Lexington.*

dean of the Harvard Divinity School, Church's alma mater. "Too often, liberal religious preachers fall into the trap of being exclusively intellectual. Forrest livens things up." Adds Chapin, "He has created a real stir in the best sense by being himself, a gifted, bright, extraordinarily caring man with a genuine, totally committed love of people—a love he has found a way to communicate."

He has communicated it in all five boroughs and in neighboring states, attracting visitors who often turn into members. During his tenure, All Souls has become one of New York's fastest-growing mainstream churches. Membership has risen from 388 in 1978 to 840 today, with most of the newcomers in their twenties, thirties, and forties—traditionally ages of religious apathy. Sunday attendance has more than tripled. If you don't get there before 11 A.M., you may have to stand in the back.

The Georgian-style red-brick building *looks* like an ordinary church, but it isn't. Roughly a third of the congregation is of Jewish origin, a third Roman Catholic, and a third Protestant, including some born Unitarians. There is no cross in evidence—six years ago, it was replaced by an impressionistic tapestry—but there are Passover seders and Yom Kippur and Chanukah services. Two years ago, after some feminists complained, the "bond of union" covenant was purged of what they considered sexist language. Instead of uniting "for the service of man," the flock now unites "for the service of all." And for Lent last year, the parishioners were urged to give up their routines—to do something new.

In its rejection of any creed or doctrine, denial of the existence of the Trinity, and emphasis on good deeds and the individual's freedom to interpret the Bible personally, All Souls is in step with the minuscule Unitarian Universalist denomination. Only 178,000 Americans call themselves Unitarians; perhaps 8,000 belong to the 50 Unitarian churches in the New York area. The sect—really the left wing of the Protestant Reformation—is accepted by the Christian Council of Churches in New York, but not by the national council, because although it regards Jesus as an admirable man, it does not acknowledge Him as the son of God.

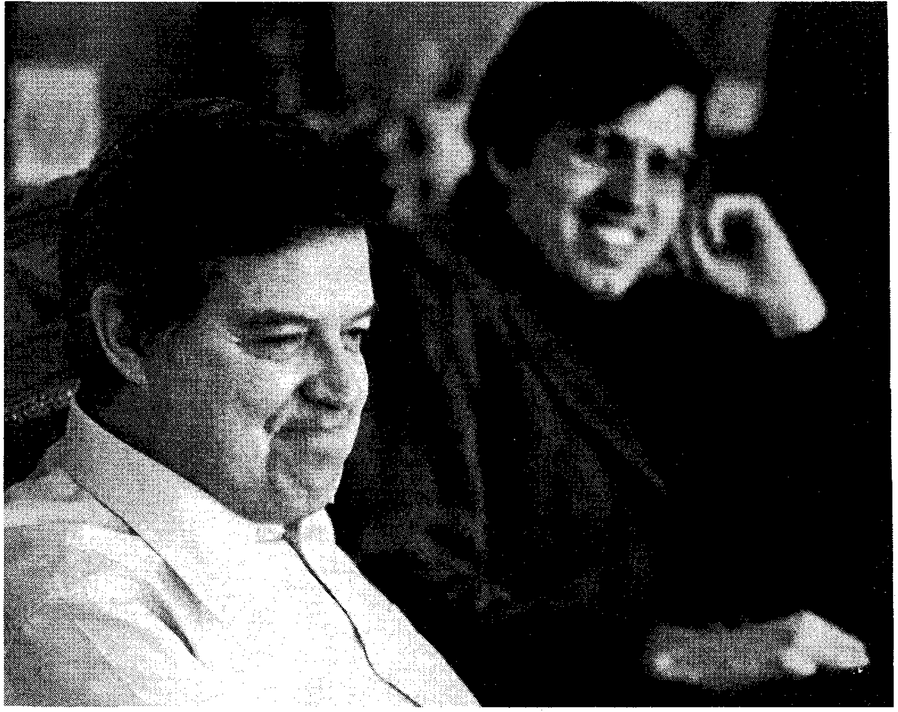
Historically, the denomination has had far more influence than its numbers would suggest. In the nineteenth century, Unitarians were leaders in every field. Thomas Jefferson was a Unitarian. So were John Adams, Horace Mann, Oliver Wendell Holmes, Clara Barton, Ralph Waldo Emerson, Dorothea Dix, Henry David Thoreau, and Daniel Webster. But in this century, its membership, like that of all mainstream Protestant denominations, has plummeted. Today, Forrest Church is leading its resurgence.

HE WAS BORN ON SEPTEMBER 23, 1948, six months before his father was diagnosed as having terminal cancer. Newly married to Bethine Clark and having just completed his first year of Harvard Law School, Frank Church thought his severe back pains were caused by the stress of his studies. With the weather and his health in mind, the couple decided to move out west. Soon after arriving in Stanford, they were told that Frank had less than a year to live. As it happened, Stanford Medical Center was sponsoring a radical experimental program in radiation therapy. So while his father was enduring megadoses of radium and bouts of violent nausea, baby Forrest was farmed out to a series of great aunts, old friends, and neighbors. His parents had a vague plan to leave him with relatives, then drive off a cliff near Sorrento together—until the doctors announced that the senior Church would live.

He would live for another 35 years, 24 of which he spent in the U.S. Senate as an ardent environmentalist, an early and outspoken opponent of the Vietnam War, a ruthless investigator into the activities of the CIA and FBI, and chairman of the Foreign Relations Committee. Nine years after his death sentence was suspended, he and Bethine adopted Forrest's brother, Chase Clark Church.

Forrest entered Stanford in 1966 and lost no time following in his father's footsteps. He ran for vice-president of the student council—to "right an injustice: that freshmen weren't represented"—and lost. Two subsequent races were no more successful, including one he managed that seemed a sure thing: The candidate was a topless dancer whose platform called for her to remove her clothes. Church's college days caused something of a rift between father and son. "I was the kind who wrote bad poetry and wore pants held together at the crotch with a safety pin," he recalls.

Respectability returned when he met his future wife, Amy Furth. On their first date, on a warm October night in 1968, the couple were driving through the countryside. At a stop, a gang of kids started teasing Church about his manhood and dared him to steal a pumpkin from a nearby pumpkin patch. Rising to the challenge, he picked two, only to have the po-



CHURCH FELLOWSHIP: *Frank Church and son at the family home in Bethesda, Maryland, 1976.*

lice arrive and escort him to the pumpkin farmer's house. There, for $15, he purchased his release—and kept the incident out of the papers in the midst of his father's re-election campaign.

The couple were married in 1970; she was 19, he 21. Undecided about his future, Church applied to Stanford's law school, the Pacific School of Religion, and the Peace Corps—and was accepted by all three. He chose religion partly to be able to pursue his interest in history, philosophy, and literature—but also to avoid the draft. It wasn't until the summer of 1971, when he and Amy sailed around the world on a tanker, watching the sun set and the stars come out each evening, that he committed himself to a career in religion. The next year, he assisted the dean at Memorial Church in Stanford, and then the Churches headed off to Harvard Divinity School, where Amy, at 24, became the youngest acting dean of students ever.

At Harvard, Church discovered scholarship, soaking up murky texts, mastering seven languages, including Coptic, and taking the Gospel According to Thomas as the subject of his doctoral dissertation. George Williams, Hollis Professor of Divinity at the school, recognized Church as a gem in the rough. "He showed winsome energy, ready sympathy, and the ability to particularize people instead of some preachers' almost generic pastoral concern," he says. "Here is a man who could have taught in a seminary, gone into politics, or become the dean of a school, but he chose to become a parish minister. He savors life from aesthetics to athletics"—Church has what may be the world's largest collection of "gimme"caps and is an ardent Mets fan—"and has the vision of what place religion will have in twentieth-century life: neither one-sidedly spiritual nor one-sidedly political. He has a feel for the social role of religion."

CHURCH NEVER INTENDED TO become a parish minister. Before he came—somewhat reluctantly—to New York for an all-expenses-paid weekend interview, his career had been academic. In all his life, he'd delivered just five sermons.

And he had to deliver two more as part of his All Souls "audition." The first one bombed. But the second one was so compelling—and he and his recommendations were so impressive—that in September 1978, at the age of 29, Church was installed as the ninth minister of the oldest Unitarian church in Manhattan, selected over 24 older, more experienced candidates. "Most churches choose ministers who reflect themselves," says Mary-Ella Holst Zippel, director of religious education at All Souls. "Forrest wasn't chosen to reflect us but rather to lead. He has taken us to the forefront of where religion is today."

When Church was nine, his father gave him a Bible edited by Thomas Jefferson. It deals, he says, not at all with "the miraculous conception or miraculous resurrection, but exclusively with the miraculous life Jesus lived here. Having for a brief time lived, even loved, and served so memorably, the hero died. That's the way I understood the story of Jesus." For Church, who was raised a Presbyterian but was drawn to Unitarianism in his early twenties, religion is "our human response to the dual reality of being alive and having to die. There are no ground rules or definitive answers, only the mystery of being. You might say ours is the church of the unknowing."

'FORREST IS EXACTLY WHAT he seems to be," says the Reverend Hays Rockwell, rector of the nearby St. James Episcopal Church, "candid, bright, warm, accepting. There are no façades. He's thoughtful and vulnerable, willing to speak his mind no matter what comes of it." Indeed, the senator used to groan that if his son ever opted for politics, his opponents would need only to rifle through his past sermons to find an arsenal with which to attack him.

"Forrest operates under the premise that other humans count for everything," says Rockwell. "It's easy for him to say to a man or woman, 'I love you' and 'Bless your heart.' It seems so out of place to hear it in New York, but then, incongruity is all part of Forrest's charm."

So is his sixth sense about his extended family, according to All Souls parishioners. Last year, Anne Connor coordinated the congregation's annual fall fair, a mammoth job. "A week before opening night, I thought everything was pandemonium, chaos," she says. "I was feeling really low. And then Forrest, who just knows when someone is in trouble, called me to say what a nice job I was doing. Somehow that was a turning point, and I knew everything would be okay."

To Church, the phone is a lifeline. He's constantly on it, letting people know they're in his thoughts. "When Forrest is away and I call to report on what's going on," says assistant minister Dick Leonard, "invariably he already knows. He's already phoned 100 members to find out how they are. Then, too, he hears things in the most amazing roundabout ways. Information seems to seek Forrest out."

His concern isn't limited to his parishioners. He was an organizer of the Yorkville Emergency Alliance to help the neighborhood poor, and last spring he joined the national Council on Economic Priorities. Church manages his full schedule by delegating some tasks—and applying himself to others at breakneck speed. He has written a book during each of his summer vacations, for example—and he starts writing his Sunday sermons on Saturday night.

MANY OF THOSE SERMONS are based on incidents from his own life—his young son Frank's wondering why we can't see God, or the death of his best friend at eighteen. To open his AIDS sermon, Church used an account of his own past prejudice against homosexuals. But when it comes to material, his real treasure trove is his father, who late in his illness wryly noted that he regretted he'd no longer be around to advance his son's career.

For Church, the confessional tack is "a way to ward off discovery. Being open means being less vulnerable to being exposed." It's also a kind of therapy. "My greatest fault has been self-indulgence, narcissism, staring at my own reflection," he says. "When I preach, it's as much to myself as to others."

Church has spoken eloquently on the perils of wishful thinking—"a traitorous enemy" that "poses as a friend and places true happiness forever beyond our reach in what we do not have, in what we cannot do, in who we shall never be"—and on the benefits of "thoughtful wishing, thinking to wish for what can be ours, for what we can do, for what we can be." And he can be poetic on how people can save themselves from themselves—by contemplating the stars and reaching out to one another so that "problems become very small in comparison with the wonder, the mystery, the miracle of life and death, of love and loss, of joy and pain."

But Forrest Church is most impassioned when speaking of Frank Church, who, more than anyone, shaped him. In January 1984, while his father lay dying a few blocks away at Sloan Kettering, the son spoke of how doctors had told a 24-year-old Frank Church that he had perhaps six months to live, and how his parents had turned the borrowed time into a blessing. "Fully aware of life's fragility, they have not been afraid to risk and give of themselves fully," he said. Three months later, at a memorial service for his father, it would be the theme of his eulogy as well. "Because my father was not afraid to die, he was not afraid to live. He did not spend his life, as so many of us do, little by little until he was gone. He gave it away to others. He invested it in things that would ennoble and outlast him."

One of those things was the legacy he gave his son, the conviction that life is not a given, but a gift. ■

PHOTOGRAPHED BY MARK C. DARLEY

DESIGN

BY

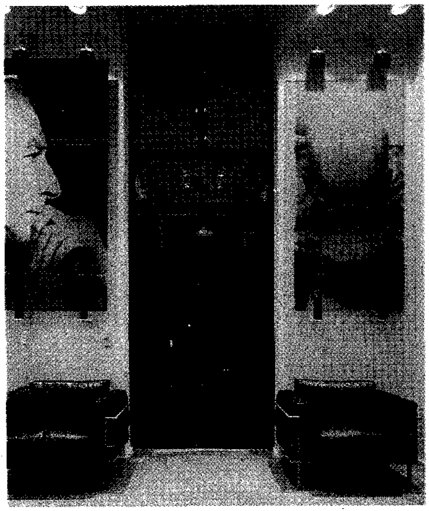
MARILYN BETHANY

THE WALLS HAVE EYES

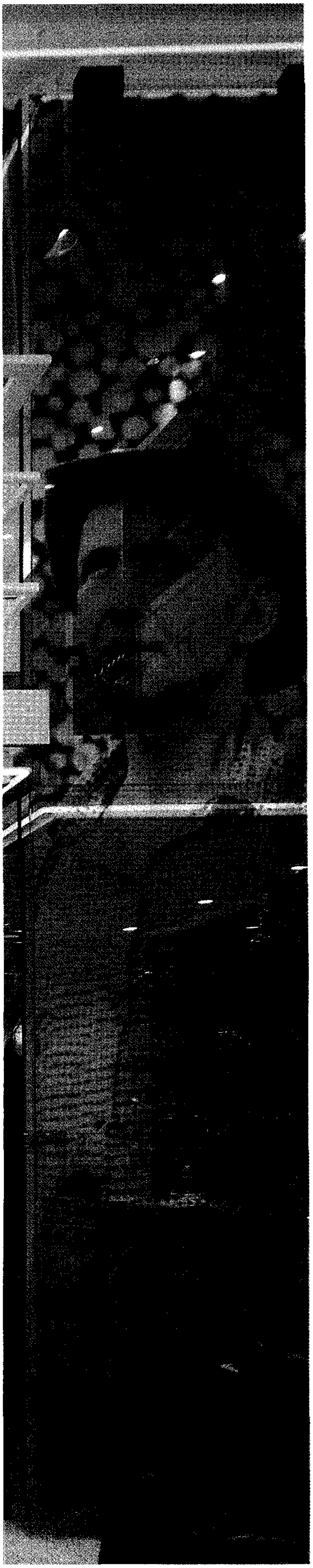
MOST OF US GO HOME TO ESCAPE. NOT SO filmmaker Robert Altman (*M*A*S*H, Nashville*), who surrounds himself with an imposing array of gritty portraits on glass. "One guest said, 'How can you eat, looking at these awful people?' " Altman says with a laugh. "Isn't that the point?"

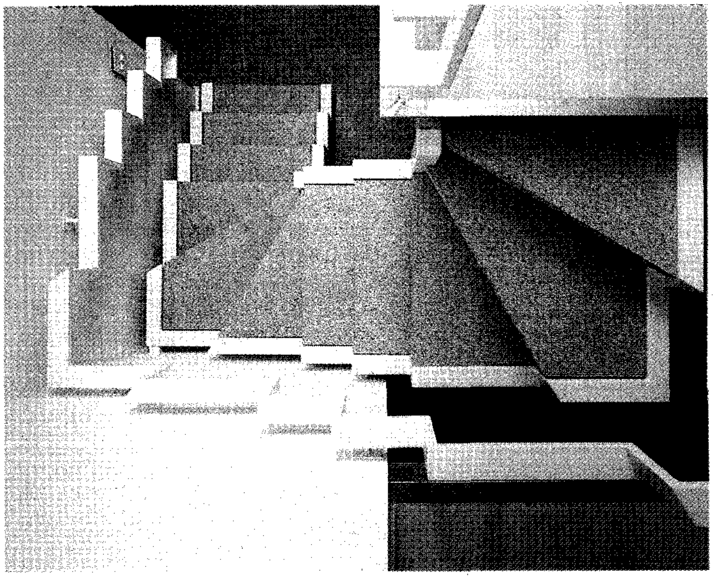
Altman rescued the panels from Montreal's Expo '67 and had them installed in his production facility in Los Angeles. When he sold the studio, the only things he withheld from the deal were the images. Then, last year, when he and his wife, Kathryn, asked architect David Gura to design their new West Side duplex, their priority was to include the photographs, some as tall as fourteen feet.

"They wear well with me," Altman says. For most, however, they take getting used to: The transparent images bounce off one another; at times, one scarcely knows where to step. But the filmmaker is in his element. "I love illusion," he says. ▬



In the Manhattan living room of filmmaker Robert Altman (above), photographic blowups cover every available vertical surface: Atomic-bomb developer J. Robert Oppenheimer contemplates; a Third World child consumes a meal.





Architect David Gura decided the best way to display the largest glass panels was to use them as room dividers, capitalizing on their transparency (left). The stair rail (at right, seen from overhead) is also stepped.

Television/John Leonard

SLAVS, SLAVES, AND SHOULDERS

"...*North and South* is a camp classic, a kind of antebellum *Animal House* about American history and mythology..."

THE BEST LITTLE WHOREHOUSE IN NEW ORLEANS: *Elizabeth Taylor running the shop.*

ALL RIGHT, I ADMIT THAT I'VE WATCHED only the first six hours of **North and South** (November 3, 5, 6, 7, 9, and 10; 9 P.M.; ABC), which means I haven't seen Elizabeth Taylor, who is supposed to look terrific running a bordello in New Orleans. Nor have I seen Hal Holbrook, who is supposed to be anguished and sincere as Abraham Lincoln. Enough, however, is too much.

North and South, based on the saber-rattling novel by John Jakes, uses up twelve hours and six nights. It will be sequeled next spring by another twelve hours, *North and South: Book II,* based on another Jakes novel, *Love and War.* Think of it, if you must, as *The Hardy Boys Go to West Point,* or *The Beach Boys Go to the Civil War,* or a kind of antebellum *Animal House.* It is hilarious, although I doubt whether executive producer David Wolper—*Roots, The Thorn Birds*—really wanted to make a camp classic. I'm afraid that Wolper is serious, on his many high horses.

We have Orry Main (Patrick Swayze), a long-haired good ole boy from the Mont Royal cotton plantation near Charleston, South Carolina. And we have George Hazard (James Read), the second son of a Lehigh Station, Pennsylvania, industrialist. And they get together in 1842 at the West Point military academy to meet George Pickett, Thomas "Stonewall" Jackson, George McClellan, and Ulysses S. Grant, and to compare notes on the relative demerits of slavery in the South and the exploitation of immigrant labor in the North, before losing their innocence and one of their legs in the glorious effort to render Texas safe from Mexicans, after which they feel bad about American history.

Orry looks oddly Slavic for a gentleman farmer, as if he had just arrived from Bulgaria with no mint in his julep. George looks like an amazing—perhaps frightening—amalgam of Robert Wagner and Robert Goulet. Neither has nearly as much fun as Justin LaMotte (David Carradine), your typical slave-beating sadist who also abuses the beauteous Madeline Fabray (Lesley-Anne Down), who really loves Orry in her comatose fashion and who is supposed to be a Creole from New Orleans but is actually, well, sort of miscegenated, although everybody has more fun than George's sister, Virgilia (Kirstie Alley), who is an abolitionist so humorless and sexually hysterical that she winds down in an insane asylum.

Are you still with me? I haven't even mentioned Gene Kelly as Senator Charles Edwards, whose bastard son, Elkanah Bent (Phillip Casnoff), gives Orry and George such a hard time at West Point and in Texas. Nor Robert Mitchum as Colonel Patrick Flynn, M.D., an Irish army surgeon who drinks a lot and forgets to act. Nor Johnny Cash as John Brown. (I am serious, just as serious as David Wolper. *The* Johnny Cash plays *the* John Brown.) Nor Jean Simmons as Orry's mother, Clarissa, who does nothing for six hours except wring her delicate hands. Nor Robert Guillaume (Frederick Douglass) and the inevitable Morgan Fairchild—is there a night on television that is safe from this woman?—and the surprising David Ogden Stiers, who looks as though he'd prefer being in a *M*A*S*H* rerun, while Olivia Cole (Maum Sally, the freed slave with the Caribbean accent) looks as though she'd prefer being in a *Gone With the Wind* remake.

Gone With the Wind, in fact, comes constantly to mind as you try to fend off *North and South:* bosoms and hoopskirts and azaleas and bayonets, wise darkies and noble losers and accents as thick as molasses—when these actors go south, it is to some Antarctica of syllabic sloth, an excess of corn pone—as if slavery and gallantry were somehow coequal or reciprocal, as if racism had an etiquette. Terri Garber as Orry's sister Ashton is a sort of bad-seed Scarlett O'Hara. Even the Muzak, by Bill Conti, aspires to the theme of Tara.

And there is enough sex to frighten the horses. At a screening of several episodes of *North and South,* one television critic pointed out that most of the scenes of Lesley-Anne Down seem to have been shot from a crane and focused on her breasts. (When she finally cohabits with the Slavic Swayze, he spends twenty minutes taking off her clothes. And then, in spite of the crane, all we see are her admirable shoulder blades.) But the Civil War in American mythology is usually reduced to sex: fair white southern maidenhood, black menace, reparations. We dream what we deserve.

Perhaps, however, I am being more serious than David Wolper. See Orry picked on at the Point for being southern. See Orry crippled in Texas. See Madeline feel bad about Orry and slaves. See Justin kill Maum Sally and turn his own wife into an opium addict. Listen to Orry tell

Photograph by Fortner.

Virgilia, "Go back to your nigger husband." Visit Fort Sumter.

I stopped watching *North and South* when it became clear that the bitchy Ashton and the sexually hysterical Virgilia were intended to be checkmates: the evil flirt and the militant dumbbell. Orry and George, on the other hand, are buddies and partners, in the business of having their basic decency misunderstood by their respective families, regions, and classes. This is not so much Huck Finn and Tom Sawyer as it is Peter Pan without Wendy, only a Lesley-Anne Down, bruised and green-eyed myopic and a little bit black by way of the vagrant French in loose New Orleans.

Why trash Virgilia? Must a female who believed in the abolition of slavery necessarily be a strident robot with bedroom problems? As Virgilia, Kirstie Alley does her glowing best—you may remember her as Gloria Steinem in *A Bunny's Tale* or as the half-Vulcan Lieutenant Saavik in *Star Trek II: The Wrath of Khan*—but the script subverts her; she has all the rigid politics, and everybody else gets flexible romance. She loses her mind; the rest of them lose their plantations and, just maybe, their exaggerated sense of their extravagant honor. Meanwhile, from a crane, we get a good look at southern maidenhood.

You will laugh. Certainly John Jakes does, on the way to his estate planner; there are more than one wink and one shrug in his novels. Somehow, though, the mini-series laughs back at us, bloody history as amiable trash.

In brief: Spenser: For Hire, A NIFTY PRIVATE-EYE series on ABC, moves from Friday nights at 10 P.M., where it competed with *Miami Vice*, to Tuesday nights at 10 P.M., where it will compete with *Remington Steele*. This dismays. *Spenser* has the style of *Vice* and the sensibility of *Steele*. It competes on both nights with successful facsimiles. ABC is trying to secure a Tuesday schedule of which *Moonlighting* is the ratings anchor. This is an excellent argument for videocassette recorders, especially if you like to look at Boston.... The new episodes, and they are few, of **T. J. Hooker** at 11:30 P.M. on CBS remind us that *Star Trek* was better than its overweight captain, William Shatner.... If you haven't seen Patrick McGoohan in the seventeen hours of **The Prisoner**, consult your guide to cable television; John Le Carré meets Sam Beckett, and they like each other without necessarily agreeing on how to be depressed in the modern world.... **Cagney & Lacey** (Mondays; 10 P.M.; CBS)—even though it resorted last week to a psychic for help in a criminal investigation, a psychic being the latest and laziest cliché of prime-time action adventures—is better written and better acted than anything this side of *Masterpiece Theatre*. ■

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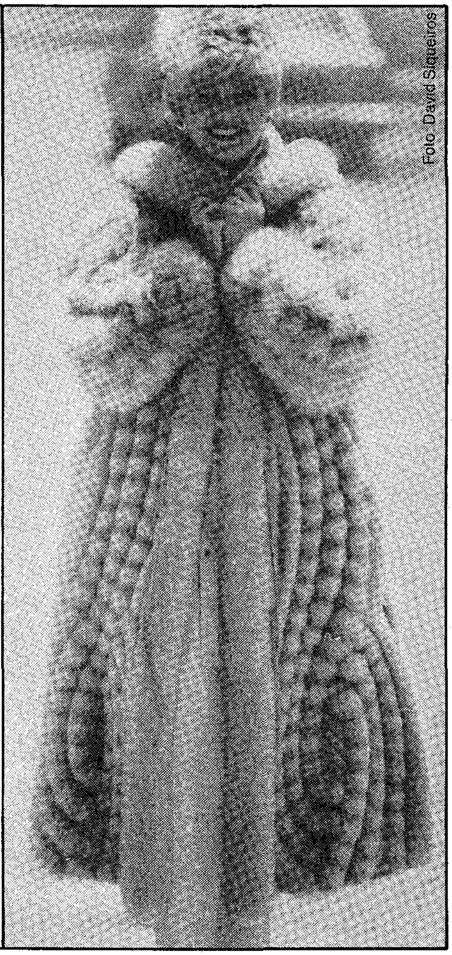


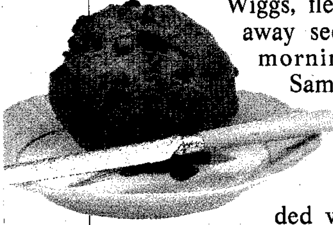
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Best Bites

The years go by, the centuries roll, but great bread—and buns—are forever. These five have grand histories. Holzofenbrot, a crusty, chewy, sourdough rye, was once baked by monks in medieval Germany; now it's made by Alfons Dimpflmeier in Toronto. So careful is baker Dimpflmeier to preserve the old flavor, he has sourdough starter flown in each week from Bavaria ($2.49 a pound). The four great British buns are made by Mangia's baker Laurie Leckman. The round loaves with the four-quarter markings are Wiggs. We love moist, dense, yeast-leavened Wiggs, flecked with caraway seeds, with mid-morning coffee, but Samuel Pepys ate them with ale back in 1664. The hot cross buns are studded with currants—make sure to eat 'em while they're still warm. The golden ovals are saffron buns, gently spiced and lightly iced. These were popular with the tea-drinking crowd in the eighteenth century, but we love them with ripe pears or green grapes. Those craggy, bumpy buns are rock cakes, a speciality of Bath. Deliciously dry, with specks of nuts and fruit, they must be eaten slowly, crumb by crumb, to be fully understood. It's not a bad idea to keep a rock cake in your pocket at all times (Wiggs, $1.25 for a quarter of a loaf; buns, $1.25 each; at least one is available every day). **—Barbara Costikyan**



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What's a mother to do? How can "Best Bets" columnist Corky Pollan expect you to believe her when she says that the exercise studio her daughters Lori and Dana have just opened with their partner, Karen Austen, is, indeed, a Best Bet? Well, trust *me. I* know that Lori and Karen, each with a decade of dance training and master classes in exercise physiology, and certification in aerobics and weight training, are well qualified to bring the West Coast's high-energy approach to fitness to deskbound New Yorkers. And I know that for all the lulling features of the studio—peach-glow walls, Area-quality sound system—the classes are rigorous, total-body workouts with an instructor and a spotter (great for those of us who are new to some exercise positions), and the floor is sprung hardwood to protect the knees and ankles. For workaholics loath to let their desk chairs cool off, there's the "Quick Fix," a fast-paced half-hour of aerobics and abdominal work. And, especially for men, there's "Power and Strength," non-impact aerobics (one foot's always on the floor) using weights to get the heart rate up, burn fat, and add definition. (From $10 for a single class to $160 for a twenty-class series.) **—Nancy McKeon**

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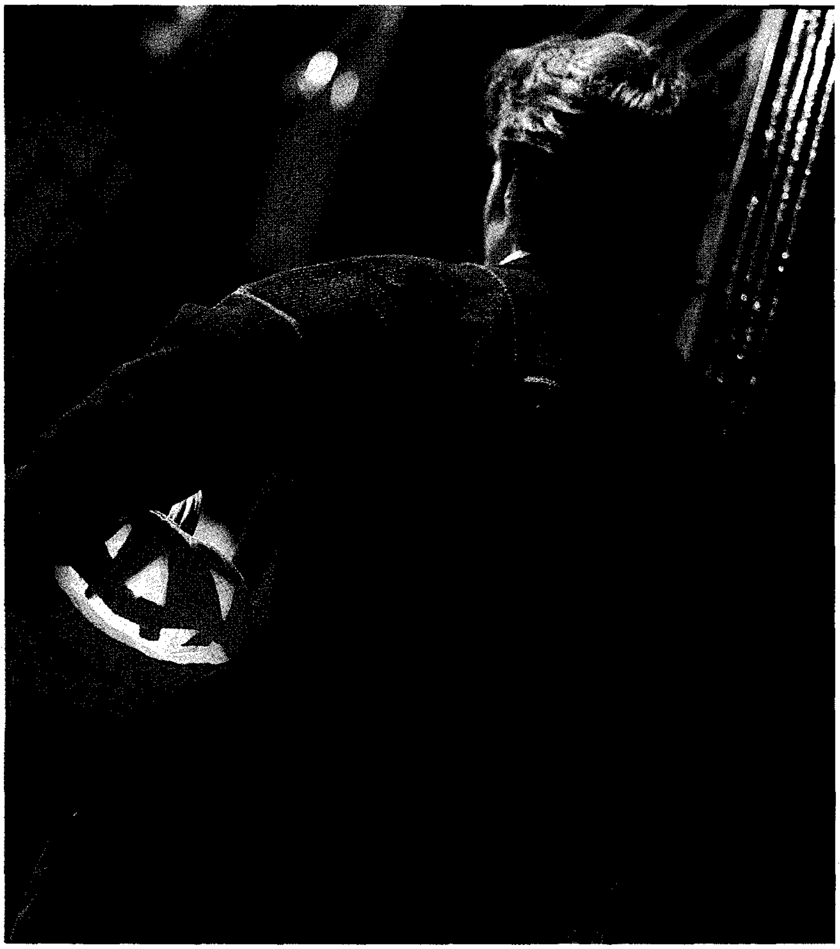

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These Ghoulish Things

We're not so sure we'd want to cloak our identity in Stacy Morse's larger-than-life head of Mayor Koch. We *are* sure we can't ante up the $1,600. But not to worry. At Fiorucci's "Boo" boutique—opened just in time for Halloween—we can happily leave reality behind with a romantic feathery mask ($24 to $250), a punky rubber one (75 cents to $40), or a fantasy leather disguise ($12 to $100), or we can become one of Tony Bianchi's amusing beasts, sea serpents, or warriors made of industrial plastics, laminates, and foils ($1.50 to $40).

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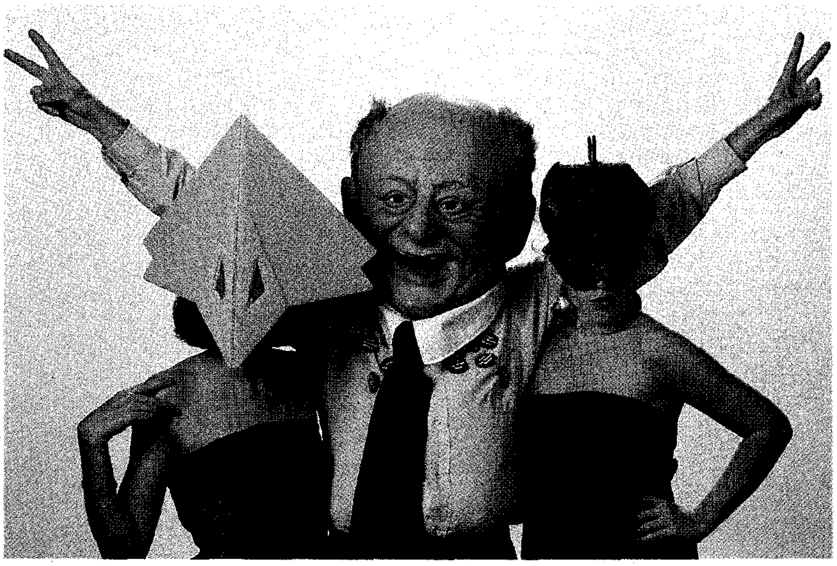

FAMILY TRAVEL TIMES
In This Issue:
S HAPPENING WHERE

The Child Side of Life

The IRS keeps its eye on *our* T. and E., but who watches out for children's travel and entertainment? Harried parents are often too tired to do their homework, but here are two newsletters that can help. *Family Travel Times* is meticulously researched and crammed with tips on family travel programs, information on resort hotels, rundowns on what to do in cities here and abroad, and ideas for adventurous vacations. *Children's Video Report* takes the guesswork out of choosing quality cassettes for youngsters. Each issue includes reviews and ratings, capsule comments on new releases, and a report on those videos it's wiser just to skip.

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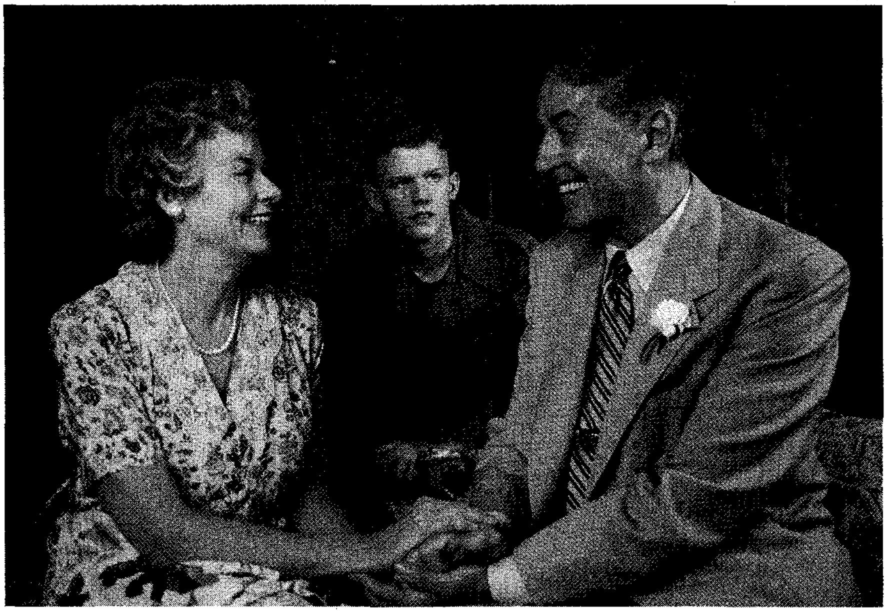
Theater/John Simon

DEMIREP

> "...There is enough good juice left in *Talley & Son,* even if part of it goes sour and some driblets get away from you altogether..."



THE SAGA CONTINUES: *From left, Stenborg, Macnaughton, and Granger in Wilson's play.*

IF PLAYWRITING IN AMERICA WERE A horse race, the two favorites would be Sam Shepard and Lanford Wilson. I myself would bet on Wilson, the heir of Tennessee Williams, because, though less strikingly original than Shepard, he is more literate, more disciplined, more humane. But there are also some pretty good dark horses in the race, such as Marsha Norman, David Mamet, John Guare, not to mention some interesting very long shots. It's all according to which tip sheet you read, but that's what makes an imaginary horse race.

Anyhow, Lanford Wilson is back, in more ways than one: What four years ago was *A Tale Told* returns revised as **Talley & Son** to its birthplace, Circle Rep. Having rather liked the original version of this third installment of the Talley-family saga, I was not much on the lookout for improvements, though improvements, I sense, there are. Mainly, the ghost of Timothy Talley, killed in action in the Pacific, seems now better integrated into the action of the play. In any case, I was largely absorbed by the machinations, financial and other, of three generations of Talleys (grandfather Calvin, father Eldon, and surviving son Buddy) as well as one generation of Campbells (the volatile young Harley, Buddy's buddy). Together, the Talleys and Campbells have run the two most lucrative businesses in Lebanon, Missouri—the clothing factory and the bank. An out-of-town conglomerate wants to buy and move the factory, and other changes are in the air as well.

Most of the play concerns various business intrigues and counter-intrigues, involving also an illegitimate daughter of Eldon's. Some of this skullduggery, I confess, eluded me, and some of it I plain disbelieved; but there is enough good juice left in the play, even if part of it goes sour and some driblets get away from you altogether. Behind the scrapping men are the abetting or impeding or abstaining women. Least convincing is Eldon's wife, Netta, the cool matriarch; more alive is her sister-in-law, Lottie, dying of radium poisoning incurred while painting watch dials and moistening the brush with her spittle, who now gets even with the world by spewing out sardonic, wounding truths. She reserves her fund of kindness for her niece, Sally, who appears only briefly because she is involved in an offstage action that is, somewhat Ayckbournishly, the onstage one of *Talley's Folly:* She will presently elope with Matt Friedman.

Olive, Buddy's wife, is your typical compliant, complacent southern spouse, complaisant until pushed too far, whereupon she turns pathetically rebellious, almost moving. Then there are Viola Platt, the laundress and ex-town slut, mother of Eldon's bastard, Avalaine, the current town slut, and one of the latter's beaux, Emmet, whose scheming and the Talley counter-scheming I couldn't describe even if I tried to. But I will say that senile Mr. Talley and his ineffectual wastrel son, Eldon, are not what they appear to be; Wilson's strength is in extracting the extraordinary from the ordinary, and, in general, making it psychologically and dramatically plausible. He does cheat a bit—in the cold, after-curtain light, some of this doesn't hold water, but it does hold the stage and, with it, one's interest.

The author is, once again, served by his longtime director, Marshall W. Mason, who has a knack for making Wilson's lives look even more lived-in: Out of new shoes, he makes comfy old loafers. But, rightly, all is not coziness: Stub your toe on a jagged rock, and you feel it—even through the most comfortable footwear. It is, however, a pleasure to watch mostly good actors deployed over a stage with canny strategy and to hear the rhythms and dynamics of discourse provide, barely perceptibly without music, an actual concert. The most satisfying performances come from Edward Seamon, Joyce Rehling Christopher, Robert Macnaughton, Laura Hughes, and, yes, Farley Granger, with Richard Backus and Lindsey Richardson close behind, and most of the rest at least hanging in. John Lee Beatty's downright aromatic set is sensitively lighted by Dennis Parichy.

THE GOOD NEWS IS THAT *Talley & Son* IS in repertory with another play, for New York needs repertory. The bad news is that that play is **Tomorrow's Monday,** by Paul Osborn, revived on the strength of the success of *Morning's at Seven,* which, if you ask me, didn't deserve reviving either. Osborn's writing is archetypal Americana, like Thomas Hart Benton's painting and Roy Harris's music: decent and boring. Somehow in America, unlike in other countries, an original is someone *more* average than the rest. In this, one of his weaker plays, written in 1935–36 and given only one, summer-theater, production, Osborn is sweetly autobiographical, which adds a further layer of stickiness. Plain, midwestern lives are evoked honestly, with occa-

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sional touches of shrewdness and humor; but too much of the plotting is obvious, too much of the dialogue deadwood, with the actors forced into herculean efforts to make things like "I hope so" or "Do you think?" sound ironic or tormented or sagacious. But no amount of crosshatching can salvage poor draftsmanship. Whereas Wilson can make the everyday idiosyncratic and tangy, Osborn only makes it insipid and stultifying.

Many of the same actors play all too similar roles in the two plays, though Helen Stenborg is here a wonderfully crusty, no-nonsense mother, and Trish Hawkins, despite some ponderous mannerisms, a funny-sad spinster daughter. Too bad that in *Talley* Miss Stenborg is scarcely different, and Miss Hawkins painfully identical. Robert Macnaughton is thoroughly likable as the lively younger son who wants to become a writer (or, failing that, Paul Osborn); as his equally Norman Rockwellish sweetheart, Amy Epstein is dead-on. Richard Backus leaves the role of the elder son, who sold out, incompletely realized, but Diane Venora is splendid as his rich, dilettante, radical wife. She creates a multidimensional character out of the stereotypical wealthy 1930s bohemian, and can turn a cliché into a mysterious quirk. She is one of our few imaginative and versatile actresses, and I can hardly wait till she and Mary Elizabeth Mastrantonio dislodge the Streeps and Closes. Kent Paul's direction is thoughtful though a bit rigid, Jennifer von Mayrhauser's costumes are telling, and the same Beatty set performs just as valiantly in a lesser play.

Not About Heroes IS YET ANOTHER OF those skimpily dramatized lecture-demonstrations about literary lives of which *Tom and Viv* and *Virginia* were the most recent examples. If this one isn't called *Siegfried and Wilfred,* it is only because those monikers aren't marqueeable, so the author draws his title from one of his characters' writing. This is the story of the friendship of Siegfried Sassoon and Wilfred Owen, who met in 1917 at Craiglockhart War Hospital for Nervous Disorders in Scotland, where Sassoon, an already established war poet, war hero, and war protester, was confined as a troublemaker; Owen, a still-fledgling poet and unproven warrior, was sent there for treatment for shell shock.

Stephen MacDonald's two-character play shows us how Sassoon helped the younger Owen, first with the craft of verse, then with publication; how he introduced him to London literary life and unsuccessfully tried to keep him from returning to the front. Owen's pride drove him back; after writing a handful of fine, compassionate poems and being decorated for bravery, Wilfred, aged 25, was killed a week before the armistice. Sassoon also returned to battle, was again

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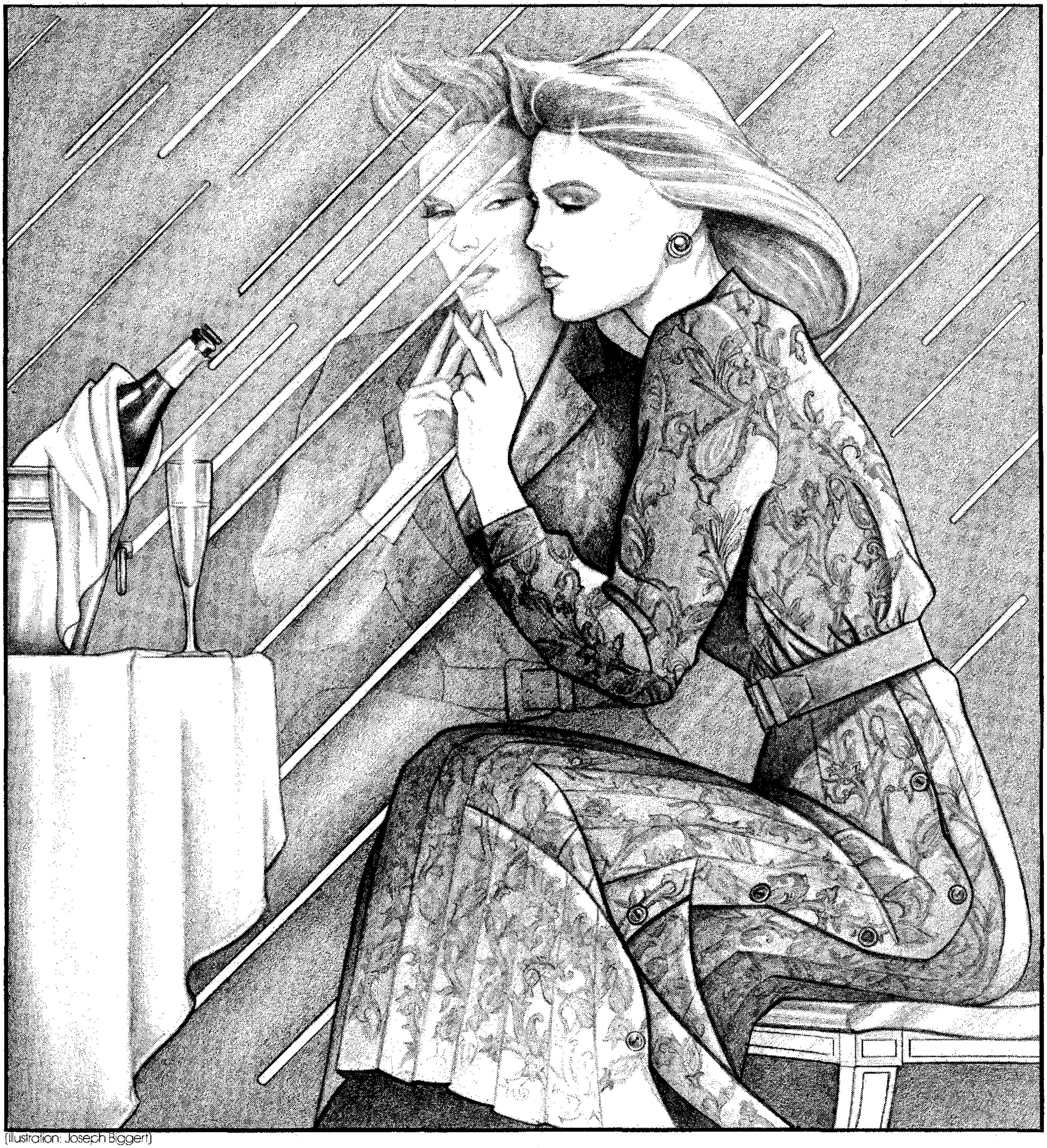

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wounded in the head—perhaps tried to get himself killed—but survived to resume his life of a golfing and fox-hunting English gentleman whose later poetry faded into insignificance.

In *The Great War and Modern Memory,* Paul Fussell defines World War I as a "great tragic satire" consisting of "smaller constituent satires, or ironic actions." The same can be said of the lives, works, and reputations of Owen and Sassoon, but MacDonald's play can be described only as a piece of undramatic irony, missing any number of toothsome opportunities. It doesn't even drive home that Sassoon, by surviving as a man, died as a poet, whereas Owen survived as a poet by dying as a man. Owen's significant poems number no more than five or six, and there is no hint that, like Robert Graves, he could have moved on to subjects other than war. And MacDonald completely ignores the homosexuality of both poets, thereby passing up the area thus far least explored.

Particularly about Owen, misconceptions abound. He has become a sort of hero-saint, the supreme poet of the pity of war cut down on the threshold of his prime. To this image, falsifications by his family and the enshrinement of his poetry interlarded with the Mass for the Dead (or vice versa) in Britten's *War Requiem* have greatly contributed. That Owen the man was less pure—in many ways a snob, prig, and megalomaniac, a boy in near-physical love with his mother—and thus more complex and interesting emerges most succinctly from a piece in Philip Larkin's *Required Writing.* That Owen's poetry, even the best, is far from impeccable can be handily gleaned from Bernard Bergonzi's *Heroes' Twilight,* C. H. Sisson's *English Poetry 1900–1950,* and D. J. Enright's essay "The Literature of the First World War," in *The Pelican Guide to English Literature,* Volume 7, or from a careful reading of the poems themselves. Particularly revealing is Graves's ambivalence. Though he wrote Owen that he was "a damned fine poet" who "could obtain Parnassus in no time," he dismissed him in the first edition of *Goodbye to All That* as "an idealistic homosexual with a religious background," and in a 1943 letter (quoted by Martin Seymour-Smith in *Robert Graves*) as "a weakling, really," and other things too hurtful to repeat.

All this could have made for riveting drama; but MacDonald is more of an actor than a playwright, and he has written mainly a display piece for two performers that Edward Herrmann (lately T. S. Eliot, now merely Sassoon) and Dylan Baker (Owen) enact handsomely. Dianne Wiest, who is more of an actress than a director, has staged it routinely, and we are left with one more standard anti-war screed, as artful as a button reading MAKE VERSE, NOT WAR! ▬

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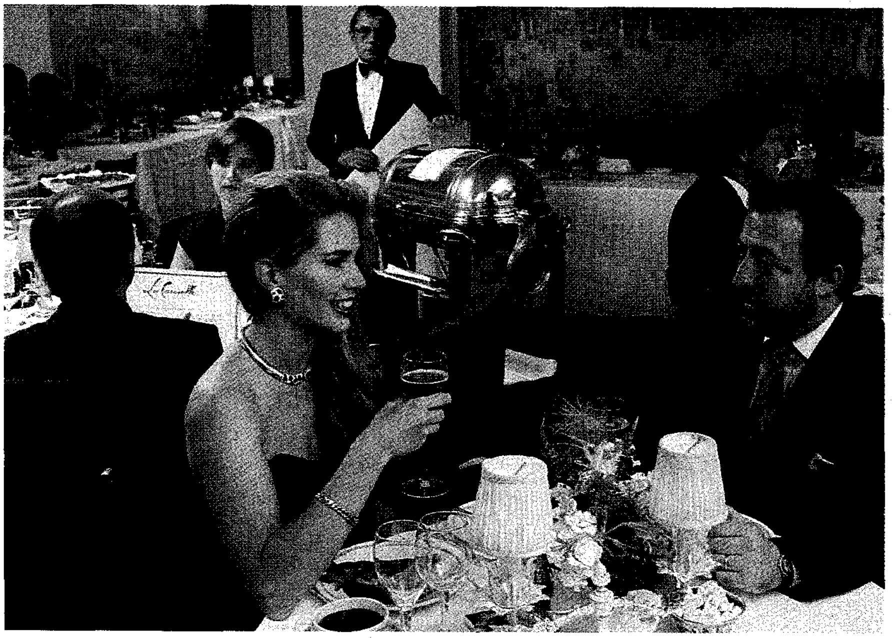
WHEN YOU'RE HAUTE, YOU'RE HOT

"...While French kitchens all over town have hastened to update their styles, Caravelle is still serving up haute cuisine..."

IN THE LATE SIXTIES AND EARLY SEVenties, **La Caravelle** was at least a contender, if not a front-runner, in the race for the unofficial title Best Restaurant in New York. Most guidebooks gave it their highest rating. And it had no trouble filling up, lunch and dinner, six days a week, even though eating at La Caravelle was among New York's dearest culinary diversions. Like all French restaurants of that eminence, the place was reputed to be snobbish to all but the upper crust. The dining room was originally overseen by a couple of fellows named Fred Decré and Robert Meyzen, the latter an erect, robust, and barrel-chested gentleman who seemed ferocious to the timid—he was revealed to be an instant pussycat if (a) you answered his faint bark with friendly amusement, or (b) you put him at his ease by addressing him in French. The kitchen was the domain of Roger Fessaguet, whose command of the haute cuisine idiom (if not invariably of its execution) approached perfection—though it never went anywhere near novelty, never mind audacity.

By and by, hard times. Defections from the kitchen staff. Competition from a new, light style of cooking. And, apparently, a severe case of the blahs, as the humdrum business of turning out and delivering the same old style of fancy food lost its charm. In time, one of the original partners, M. Decré, separated himself from the operation. Though everything slipped, the restaurant survived, for much of its bankerly, lawyerly, board-chairmanly clientele never noticed the decline—they figured that if they still ate in the place, it must still be the place to eat. The restaurateurs, however, did not fool themselves. The need for change was obvious, and, by a process of odd men in, odd men out, La Caravelle has been reorganized. A new chef in the kitchen, Michael Romano, has bumped Fessaguet—into the dining room. Fessaguet, in turn, has supplanted Meyzen—who has departed altogether, after twenty years as its imposing symbol—and he has been joined by a new partner, one André Jammet.

The shuffle has had a benign effect. You can now eat here about as well as you could when Caravelle was flying high—though, as ever, it is important to know your way around the menu. But, what is more, for the first time in its history, Caravelle has had the nerve to be nervy. While French kitchens all over town have hastened, over the last decade, to update their styles, Caravelle is still talking the language of haute cuisine (albeit a stylish, simplified vernacular thereof). Which is well, for, as you will recall, the cooking that is today condemned for its heaviness and richness was not the joy of its devotees solely for being fattening. The folks loved it because it was yummy.



RETRO REVIVAL: *Turning out fancy food in the old style, La Caravelle is cooking again.*

Caravelle has been in business a quarter of a century now, and though it does not look old—the place is fresh and aglow—its looks are of an old fashion. Murals of Paris are all about, softly lighted, tricolors the tiny accents among the shimmering pastels. Banquettes of lustrous, crimson velvet rim the room, the snowy tables before them set with glinting china and flatware and—in cut-glass tumblers—clutches of flowers. Here and there, mirrored walls are mounted with sconces—pairs of tiny lamps with shades of fluted gauze. Dark-red carpeting, of course, is underfoot. The sound of the place is the comforting murmur of the prosperous at their pleasure, for businessmen and professionals are still the foundation of Caravelle's commerce, though now you do see, at this table or that, a boldly striped shirt, an unshaven cheek, a dress that is not only chic but sexy—you will look high and low, however, for the unpaired earring. But, especially in these days of half-acre, multistory restaurants, Caravelle seems like a lot of luxe in less than enough space. The low ceiling, especially, hangs heavy, and the plate-glass mirrors, which are meant to open the room, only weigh it down. In its early days, Caravelle was said to be more intimate than its competitors, but these days, seekers after intimacy seek it at home.

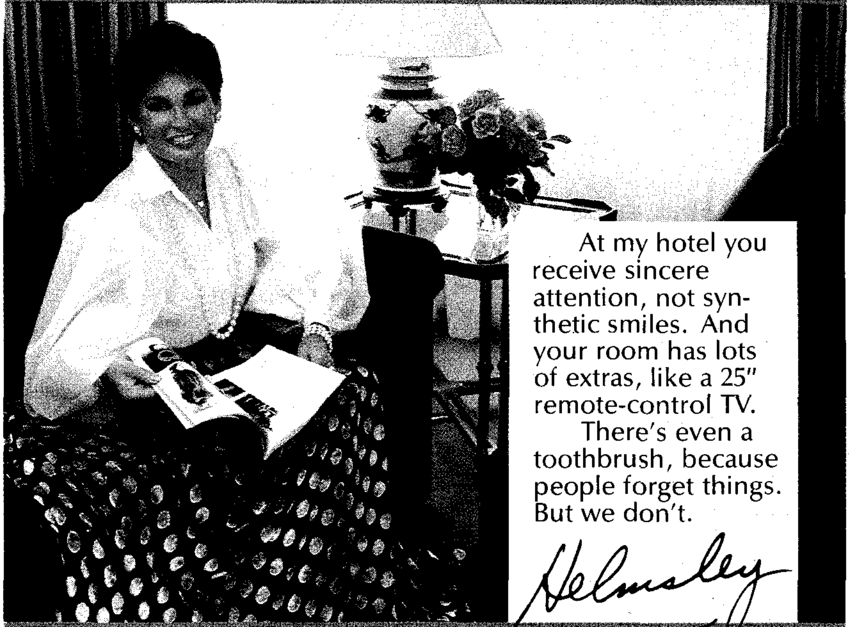
M. Fessaguet, the former chef, has taken naturally to his new dining-room tasks, though he does lack M. Meyzen's cosmopolitan style and bearing—you cannot argue with a dark three-piece suit, or with a plain white shirt, but you do earnestly wish the necktie did not match exactly the breast-pocket handkerchief. As ever at Caravelle, tables in the grand aisle that leads into the main dining room are held open for members of the elite (these days they rarely come by), and instead of seating you at one of those, your host may prescribe a short wait at the bar until something elsewhere opens up. That idiocy aside, the known and unknown alike are treated cordially, particularly by the exceptional captains

Photograph by Michael Marks/Camera 5.

(they know the menu inside and out), who are at once suave and sweet—women, especially, are won over by their Gallic savoir-faire.

Come to Caravelle, and you will not, of course, encounter a New York haute cuisine menu of twenty years ago. But one dish that was available in most of the fancier French places in the seventies is still here today. It is given as la chair de crabe Caravelle, plump nuggets of crabmeat, of immaculate freshness and the most delicate marine sweetness, tossed with fresh parsley and moistened with a light, rich dressing that is heady with cognac—a dish that relies little on technique, much on ingredients, which detracts not at all from the appeal of its perfection. The terrine of scallops—a cool slab of mild seafood garnished with jelly—is lively only by virtue of its well-seasoned herbed mayonnaise. Skip it, and have instead the poached oysters, five fresh Belons set on shallow layers of good, strong spinach in their half-shells, under a rich, honeylike lobster sauce that is browned a moment before the dish is served—the earthy spinach, briny oysters, and sweet sauce make a stunning composition. You cannot much fault the plump snails or the assortment of sautéed wild mushrooms that come with them, but they are coarsened by the heavily salted green broth in which they are served. Good ingredients again in la salade Caravelle, tender greens, ripe avocado, rich foie gras, a sliver of crunchy black truffle, and a great knob of cool, tender lobster meat, all moistened with an olive-oil dressing of vivid flavor—and yet the dish adds up only to a haphazard assortment. The galantine of duck, a slice cut from a boned, stuffed, and roasted bird, reaches you as a great red circle of seasoned meats with a black core that is a preserve of prunes—the forcemeat's pungency is potentiated by the brandy in which it has been soaked. If it is with rich red meat that you wish to begin, you are commended to l'escalopine de foie gras. The slices of duck liver are artfully sautéed, so that, though deeply browned (actually blackened a bit here and there), they are pink and juicy under the surface—they are set in a pool of a dark and winy sauce that is built on a deep stock, the meat reaches you under slices of ripe peach, and the fruit is remarkably appropriate as the liver's striking foil.

Proceed to lobster—big chunks of the sweet white meat mingled with peas, florets of cauliflower, lengths of zucchini, and slivers of truffle, all of which are bathed in a light and creamy sauce that unifies the elements. Order the soufflé of Dover sole, and you are brought the silver platter on which the whole fish, skinned and boned, is hidden under a just-browned mousse of lobster and pike. The fish and its topping are transferred to a plate and then served to you in a pale



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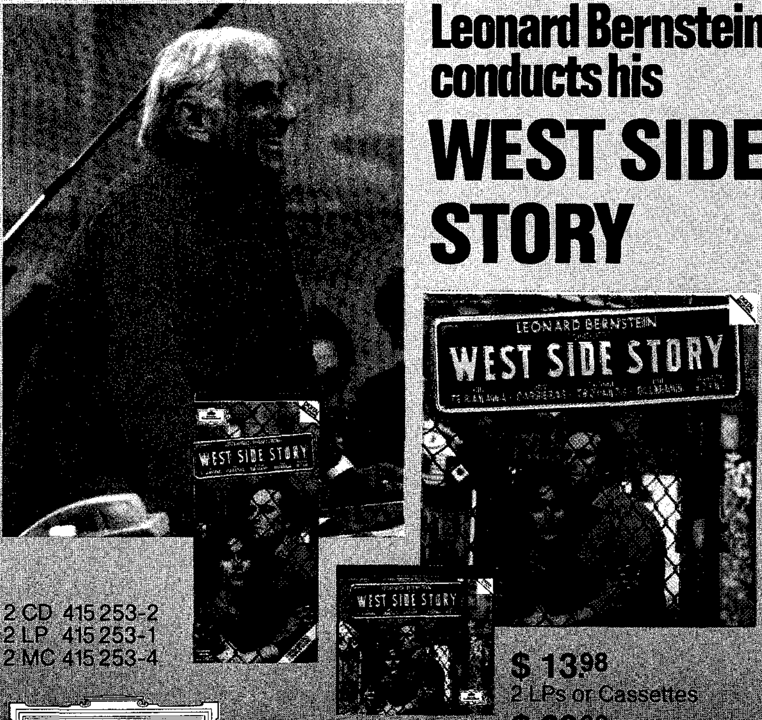

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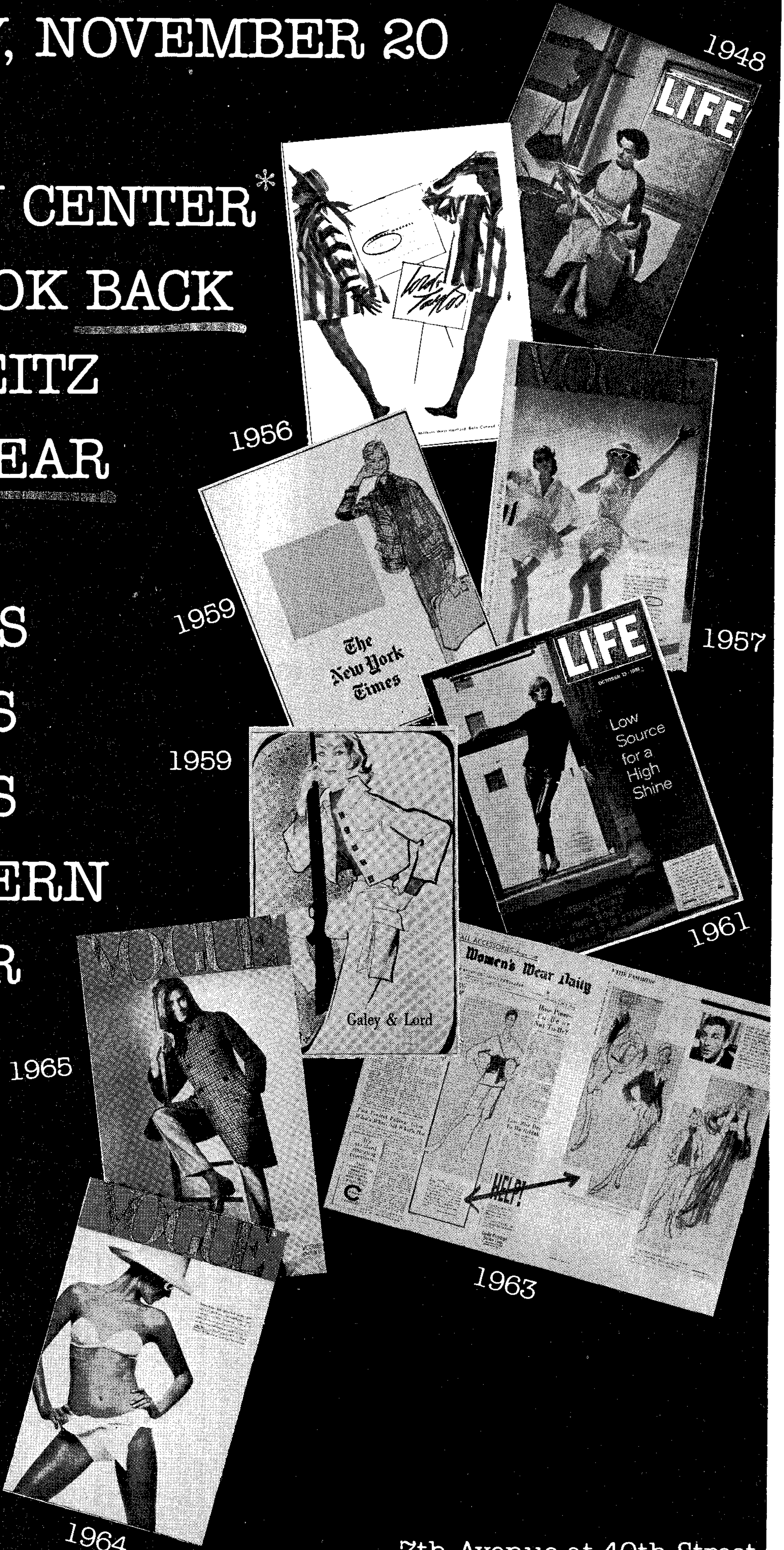
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1965
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and creamy sauce—a plain case of fancy food in the old style, and in perfect form. The salmon is billed as "in parchment," but it reaches you unwrapped, the fresh fillets of deep-pink fish over slivered root vegetables that are moistened by an herbed and buttery sauce.

In the old days, Caravelle was known for a peppered duck it served with a rich sour-cream sauce—sauce smitane. Today, duck does not appear on the dinner menu, but sometimes the bird is offered as a special, and it is well roasted, served with a tangy brandy sauce. Chunks of rich and fluffy sweetbread come with an abundance of woodsy black morels in a sauce that is touched with brandy. You cannot fault the filet mignon, the big fist of meat fibrous and blood-juicy within its seared exterior; its sauce of shallots and cream is thick, almost like a sour-cream sauce, and the meat is accompanied by delicate, browned nockerln—the sauce and those noodles combine to give the dish a slight Central European tone. La noisette d'agneau reaches you as a handful of rare chops cut from the roasted saddle, their edges browned and crisped—their sauce is of the lamb's own juices, and the strong meat is garnished, dramatically, with a stew of fresh artichoke hearts.

Bad enough that the cheeses are a bit flat, worse that the chicory salad, described as "aux lardons," is served not with the nuggets of salt pork that billing may lead you to expect, but with squares of the kind of smoked bacon sold in supermarket packages. But then there are the sweets. Do not think about it: The one to have is the kumquat soufflé, a light, handsomely risen, brown-topped production in which the fruit flavor is a bit elusive—until your captain adds the kumquat sauce, which is intense, almost liquorlike, somehow sweet without being sugary, rousing. The raspberry soufflé, with raspberry sauce, is more the standard thing, though just as artfully prepared. From the cart and from the refrigerator: commendable fruit tarts, kiwi and apple among them; fresh chocolate cakes, a white one and a dark one, the former rich and light, the latter liquored and strong; a so-called frozen soufflé that comes across merely as praline ice cream, whipped cream, and a light mocha sauce; cool sweet mousses, the chocolate intense, the passion fruit tame, the raspberry dark and fruity.

You will find bottles of wine for under $20, but most of the long, almost entirely French list is higher or much higher. The prix fixe is $44.25, plus tax and tip, with premiums of $5 to $12 for crabmeat, foie gras, lobster, veal, lamb, soufflés, and the like. Add $2 for coffee.

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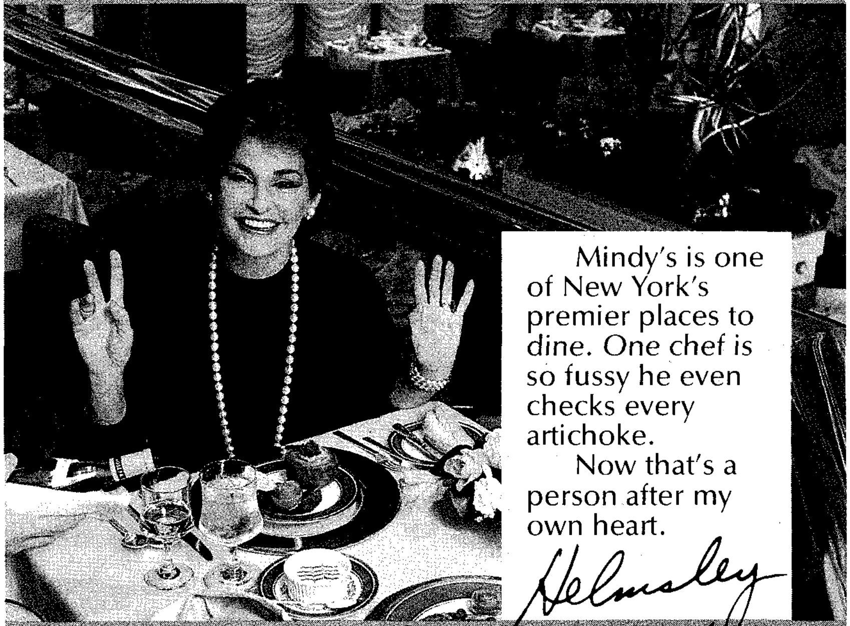

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Music/Peter G. Davis

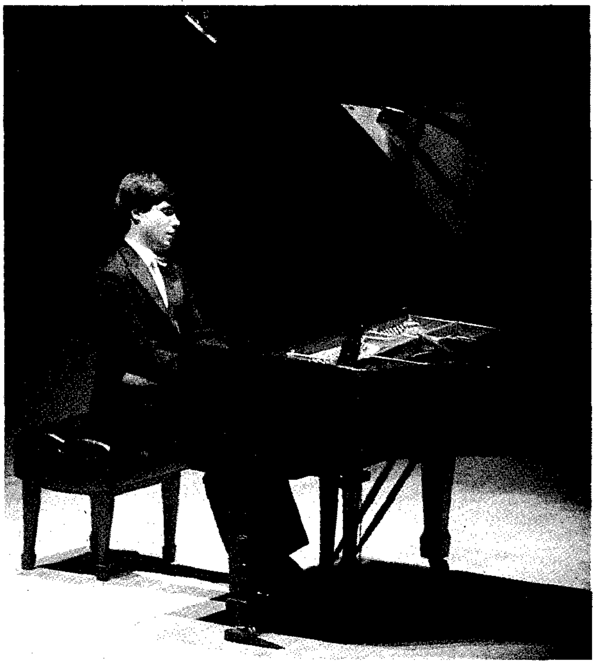
NO CONTEST

"...From the beginning, the Van Cliburn Competition seems to have awarded its top prize to bland, safe musicians..."

QUICK: NAME A VAN CLIBURN COMPETITION winner. Name all six, and you qualify as a champion at Trivial Pursuit—category, music. I confess that I had to look them up: Ralph Votapek (1962), Radu Lupu (1966), Christina Ortiz (1969), Vladimir Viardo (1973), Steven de Groote (1977), and André-Michel Schub (1981) are their names, and only Radu Lupu—a major pianist by anyone's standards—has gone on to an international career. The rest faded from sight with alarming rapidity after the first hurrah, and some people are beginning to suspect that winning the Van Cliburn may be a passport to obscurity. Perhaps fate will be kinder to **José Feghali**, the 24-year-old Brazilian pianist who won the 1985 contest and who recently gave a recital in Carnegie Hall as part of his award. Perhaps, but I doubt it.

Feghali's program was conventional: Haydn's last sonata, Chopin's Fantasy (Op. 49), Schumann's *Carnaval,* and, for just a touch of variety, Villa-Lobos's *Bachianas Brasileiras* No. 4. Safety first—no one expects a young prizewinning pianist to stray far off the beaten path when playing a difficult debut in front of a show-me audience. Feghali, who appeared completely unruffled by the occasion, dispatched his duties with crisp efficiency. His fingers are impeccably trained, each note fell into proper place, the composers' instructions were scrupulously observed, everything sounded tasteful and correct. And dull—colorless, impersonal, mechanical, and without an expressive point of view or even a clue as to why Feghali ever wanted to become a musician in the first place. Add one more faceless pianist to the depressing list of Van Cliburn gold-medal winners.

Yes, I know one should make the usual charitable allowances for nerves, youth, and inexperience, while adding such qualifying phrases as "perhaps with time," etc. Critics generally do write indulgently about unknown debutants, but this is a Cliburn winner, supposedly a gifted young musician certified by the distinguished judges of a prestigious competition, and ready for a big career. Viewed in that light, Feghali's recital could hardly have been anyone's idea of a prizewinning performance by a major talent. During the twelve years I toiled as a music critic on a major New York daily, I covered, at a conservative estimate, debut recitals by some 600 young pianists, most of whom were never heard from again. Feghali seemed no better than the best of that lot—an instrumentalist of ability, certainly, but one lacking the individual musical voice, presence, magnetism, intellect, and imagination that a potentially important artist must always possess, even at the age of 24.



THE FIRST HURRAH: *José Feghali in his Carnegie Hall debut recital.*

So what on earth goes on at the Van Cliburn Competition? One can only speculate. Toward the end of last May, I happened to be passing through Fort Worth, where the competition is held every four years, and the hyped-up, circus-gladiatorial atmosphere of the finals, which were being televised across the land, was hard to miss. Texas society had turned out in force, but when the music began, the audience suddenly looked bored, restless, and partied out. The really important rivalry during Van Cliburn weeks, according to rumor, is among Fort Worth matrons as to which one can throw the best soirée.

I heard Feghali play an unremarkable performance of the Mozart C minor Concerto that evening, but since he was reported to be ill, I decided to suspend judgment. The jury awarded him first prize anyway, apparently basing its verdict on the pianist's earlier work. Now Feghali has played his Carnegie Hall recital, presumably in good health, and the reasons for his triumph in Fort Worth continue to be obscure, although I have a theory. Some contests have become so big, costly, and image-conscious that the judges are encouraged to award top prizes to bland, safe, conventional musicians rather than risk the competition's prestige and good name by gambling on a more controversial, exciting, original talent. Consciously or not, this seems to have been the Van Cliburn's policy from the very beginning, and after anointing so many mediocrities since 1962, the competition has by now completely lost its credibility.

For better or worse, Feghali is the Van Cliburn man of the minute. But let me end on a happier note with a brief plug for a worthy runner-up from the past. Although **Santiago Rodriguez** split the second prize in 1981, he struck me at the time as a winner, and I regret not having had a chance to hear him play since his Alice Tully Hall recital three years ago. Fortunately, though, a recording by this fine pianist, his first, has just turned up on a cassette from Elan (1202).

The program is devoted to music by the late Alberto Ginastera: both piano sonatas, the familiar first of 1952 and the second, composed much later (in 1981), two years before Ginastera's death and never before recorded. Each sonata is followed by a generous encore—*Three Argentinean Dances,* Op. 2, and *Rondo on Argentinean Children's Themes,* Op. 19. Ginastera's brilliantly incisive music might have been written specifically for the special talents of this pianist: The lyrical and percussive extremes of the composer's distinctive style fully exploit Rodriguez's remarkable combination of introspective, poetic delicacy and explosive virtuosity. If record stores do not

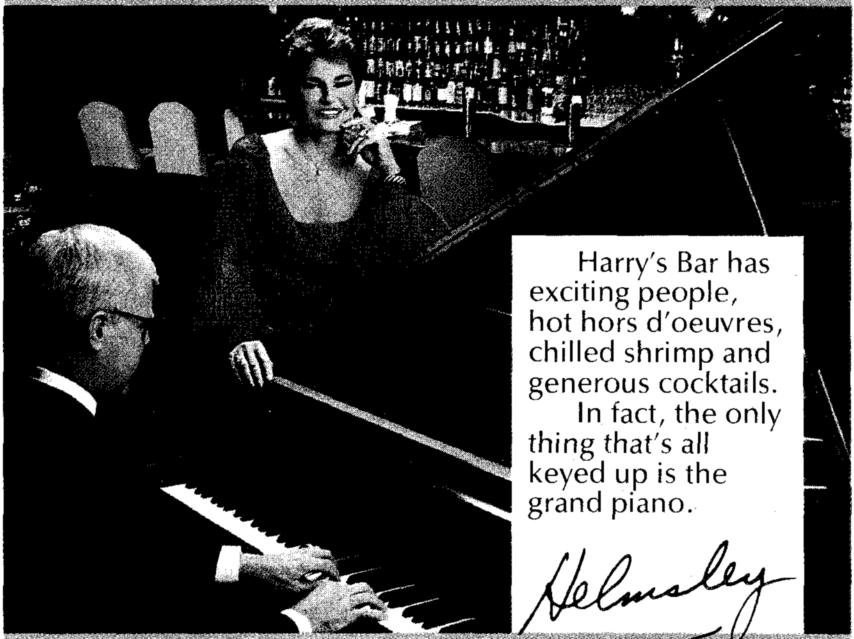
Photograph by Ken Howard.

carry this cassette, it may be ordered directly from Elan, P.O. Box 748, Adelphi, Maryland 20783.

Most major musical contests nowadays recognize the importance of recordings in launching the careers of young artists, and the first prize usually includes the opportunity to make a recital disc. Perhaps the most significant of these recorded debuts are on New World Records, which in 1978 inaugurated a series featuring winners of the Carnegie Hall International American Music Competition. This contest was designed to focus attention not only on young musicians but also on the unjustly neglected repertory in which they must compete: recital music written by American composers since 1900. So New World's discs serve a valuable double purpose, for the composer as well as the performer. I might add that the listener benefits, too.

Randall Hodgkinson, who won in 1981, chose two grandly scaled piano scores for his big chance on New World Records (NW 320): Donald Martino's *Fantasies and Impromptus* (1981) and Roger Sessions's Sonata No. 2 (1946). It would take several columns to give an adequate analysis of the musical drama, color, and adventure contained in the Martino score, and a few more to describe how magnificently the notes sound under Hodgkinson's infallible fingers. The compact, rugged, and compelling rhetoric of the Sessions sonata is equally absorbing. Anyone with a taste for exciting contemporary sounds—or anyone who merely enjoys superior piano playing in any kind of music—should not pass up this wonderful disc.

The winner in 1982 was a Scotsman named **Henry Herford**—only the music, not the contestants, of this competition must be American—and his engaging disc (NW 327) includes songs by three generations of American composers: Arthur Shepherd (1880–1958), Ben Weber (1916–1979), Conrad Susa (born in 1935), and John Corigliano (born in 1938). Herford's supple baritone, gracious manner, and easy adaptability are among his winning ways as he illuminates one corner of a vast repertory that few of our own singers seem willing to explore. Shepherd's style—reminiscent of the British pastoral idiom—surely comes naturally to this singer, but he seems just as comfortable communicating the austere elegance of Weber's cycle *The Ways*, the friendly warmth of the four songs in Corigliano's *The Cloisters*, the gentle pop-music insinuations of Susa's infectious *Hymns for the Amusement of Children*, based on six delightfully deranged pietistic poems by Christopher Smart. Once again, New World Records has put the talents of a deserving contest winner to good musical use. Maybe there is something to this competition business after all. ▬



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FEELINGS, WO-O-O-O-O, FEELINGS...

"...Gene Hackman's performance is extraordinary, but *Twice in a Lifetime* is flat and obvious, all straight from the shoulder..."

ONE POSSIBLE TEST OF A LEADING MAN'S guts is how honestly he plays a scene in which his character comes off as a bastard. By this measure, Gene Hackman more than passes the test. In **Twice in a Lifetime,** Hackman is Harry, a burly Seattle steelworker who has reached a state of terminal marital boredom. After his fiftieth-birthday party, at which he can barely conceal his apathy (he keeps gnawing on chicken bones), Harry starts an affair with a widow (Ann-Margret) he meets in his favorite bar. She's just a little younger than his wife, but she's alive, and he comes alive, too.

A bit later in the movie, his wife, Kate (Ellen Burstyn), confronts him in the bedroom. Kate is still beautiful, but she's a dull, dull woman—meek, dutiful, prim, the kind of woman who always puts her husband's and children's interests before her own and doesn't even know that she's stewing over it. After 30 years of marriage, she doesn't want or expect much from Harry, but she's too repressed to complain—she just keeps going, unaware that her husband has retired deep within himself. Ellen Burstyn's devotion to the grinding, humble-pie, masochistic side of this role is impressive but enraging—I found myself longing for her to lash out. But in their big scene, rather than getting angry, Kate begs for sex, and when Harry says, no, he can't, there's nothing there, she demands to know how she can be sexually alive to her husband if he doesn't want her? It's a sickening question because there's no answer to it, and Burstyn's face collapses in misery.

What's extraordinary, however, is the way Hackman holds taut the line of Harry's determination to leave his wife without turning into a complete turd. He's sickened by the violence of what he's doing, and almost nauseated by pity, but he's also angry—disgusted by her threadbare manner, her helplessness, her refusal to fight. He's angry in the way anyone no longer in love but still loved gets angry, and not many actors could show that. In this scene, Hackman, acting all shades of the husband's mood at once, makes Harry's selfishness seem strong and clear-minded rather than self-indulgent. Hackman doesn't give us attitudes to judge as morally right or wrong. He's such a powerful yet unemphatic performer, with so intimate, easy, and unforced a relation to the reality of whatever situation he's in, that you simply accept what he does as an expression of his entire being.

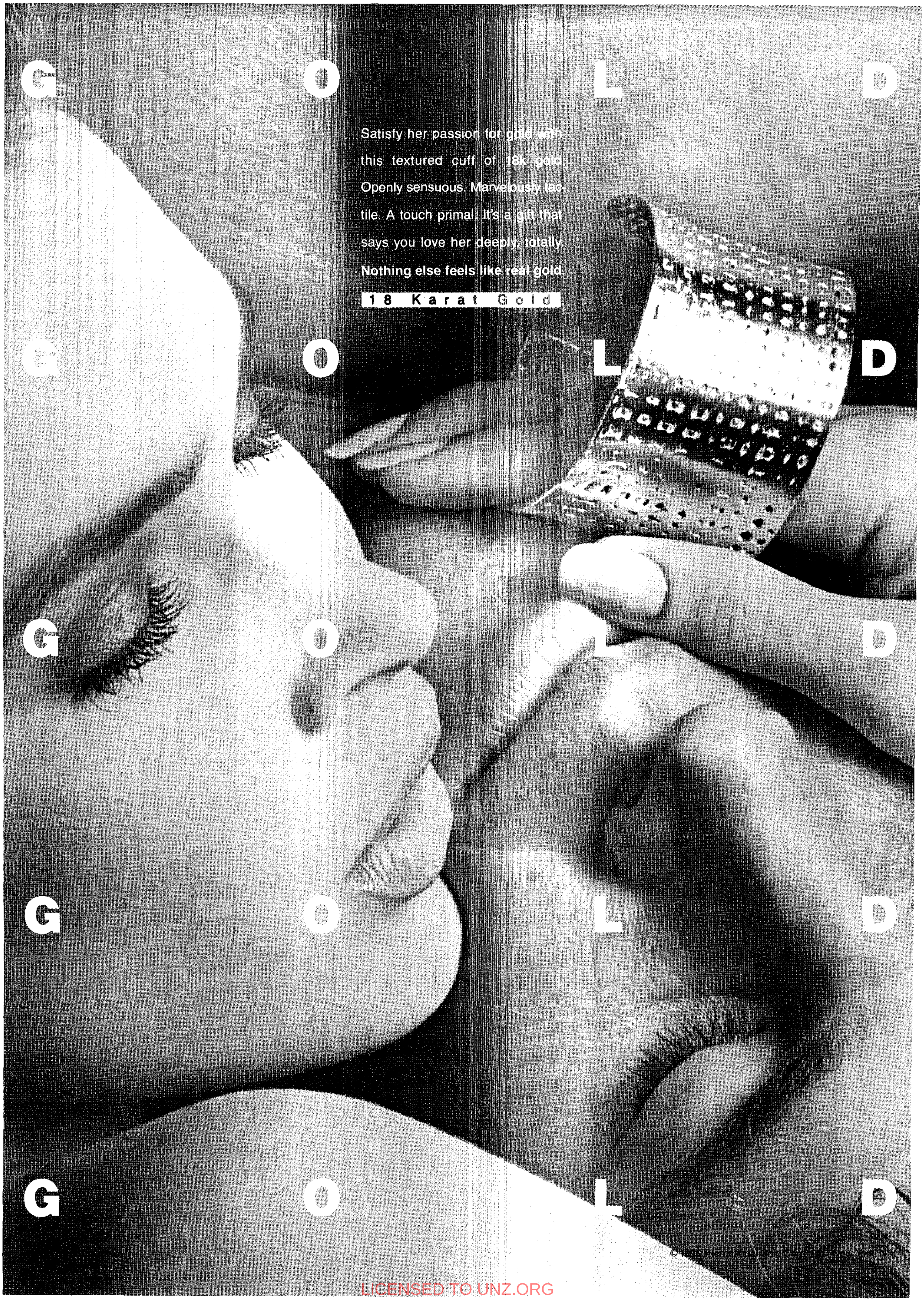
SECOND TIME AROUND: *Ann-Margret and Gene Hackman in Bud Yorkin's film.*

The veteran comedy producer-director Bud Yorkin, who directed this movie from a screenplay by Colin Welland (*Chariots of Fire*), is trying for the kind of prestige family drama (*Ordinary People, Terms of Endearment*) that crowds a producer's mantelpiece with Oscars. Yet apart from Hackman's performance, *Twice in a Lifetime* doesn't make it in the autumn-leaves seriousness sweepstakes.

In the bar where Harry hangs out, the men drink, hug each other, carry on. The scenes are meant to look like a beer commercial—an ironic one, of course, in which the men repair to the taproom at the end of the day not as a reward for hard work (the way they do in the Miller ads) but as an escape from their wives. Alas, Yorkin himself can't escape his longtime marriage to television. Like much of quality TV, *Twice in a Lifetime* is earnestly explicit about "relationships" but weak on specific social background; it's all straight-from-the-shoulder emotions, every one right down the main highway of life. The characters aren't individuals but Husband, Wife, Older Daughter, Younger Daughter, etc.; the images are flat and obvious, the behavior all too cautious and tempered. *Twice in a Lifetime* doesn't look like a movie; it doesn't move like a movie. And it's so hearty! People are always either hugging each other or telling each other off.

When Harry leaves Kate, his big family and his friends are thrown into an uproar. They have all been depending on him, and he's done the one unforgivable thing—acted selfishly, for his own happiness, upsetting their equilibrium. His oldest daughter, played by Amy Madigan as a tomboyish fire-breather, makes violent scenes, butting in everywhere; she's grief-stricken on her mother's behalf but also on her own, for her marriage isn't going too well, either. Yet the meaning of the movie is that however much damage Harry does, he's right—he has to take his shot at happiness, for without such assertions of selfhood, life would stop altogether. Since *Twice in a Lifetime* doesn't lie about the pain caused by this kind of break, one can only regret that the dialogue is an unvarying diet of meat and potatoes.

Compare *Twice in a Lifetime* with



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"...One can't get more than moderately excited by Remo Williams's feats, all of them accomplished by rapid editing..."

When Father Was Away on Business, the great Yugoslav film that recently opened here. That movie is also about a husband and father who wanders and causes a great deal of pain. But the people in the movie are what they are; they don't embody "problems" that must be solved. The Yugoslav movie is fatalistic, oblique, lyrical; the American movie is improving, overexplicit, therapeutic. Everyone has to "confront" something or other or overcome something. Poor Kate! After her husband leaves her, she grieves for a while and then is shown as coming out of herself—taking positive steps—when she has her ears pierced and wins $100 at bingo; and she's supposed to be really living when she joins her daughters at a male strip club. I'm not jeering at Kate, only at the philistine, Pollyannaish approach to drama as personal-problem-solving, in which some devastating blow is seen as a necessary step toward self-regeneration. *Twice in a Lifetime* should be a smash hit at conferences of family therapists.

ON THE ACTION FRONT, FRED WARD, IN **Remo Williams: The Adventure Begins,** and Arnold Schwarzenegger, in **Commando,** go after the Enemy with machine gun, fist, feet, knife, and glare. Ward, who is a real actor, has a flat, handsome face with a suggestion of chic brutishness in the virile nose and sludgy, growling voice. He's cute enough, I suppose, to become a poster icon, but I'd hate to see this talented man reduce himself from three dimensions to two. In *Remo,* he's first kidnapped by some sort of secret-intelligence force led by a large walrus mustache (the former actor Wilford Brimley) and then turned over to a Korean martial-arts master named Chong, or Chung, or Chiang (Joel Grey), an indomitable fighting machine of 120 pounds who knocks over the rugged Ward with two fingers thrust into his shoulder (I tried it on my wife and developed a hangnail). Chiun (*that's* it) does everything through those implacable and overwhelming Oriental weapons Equilibrium and Concentration. But since all his feats are accomplished by rapid editing, which breaks the movements into fragments, one can't get more than moderately excited. No, real enthusiasm must be held for that climactic moment when Fred Ward, now Chiun's disciple, dispatches a super-villain by causing stacked logs to roll down a hill and destroy the malefactor's jeep.

Arnold Schwarzenegger, of course, is purely a camp stylization of an action hero; in last year's *Terminator,* playing a robot, he was used with considerable wit. (But has anyone noticed how oddly he *runs*? In order to prevent his thick-hewn thighs from engaging each other, he widens his step, like a water buffalo seized with tender feelings for the lilies. The effect is an indescribable mixture of clumsiness and daintiness.) Even though Arnold tommy-guns enough Latins in *Commando* to satisfy the ghost of Theodore Roosevelt, the movie isn't a rabble-rousing ideological bash like *Rambo;* Arnold is too hip to add to the national lump in the throat—Stallone's monument. Arnold is pure Action—*Homo pectoralis.* He kills in these movies because he is a machine created for that purpose. It's a living, I guess.

In brief: SAVAGE STEVE HOLLAND'S **Better Off Dead,** starring John Cusack, is quirky, silly, and surprisingly fresh. ■

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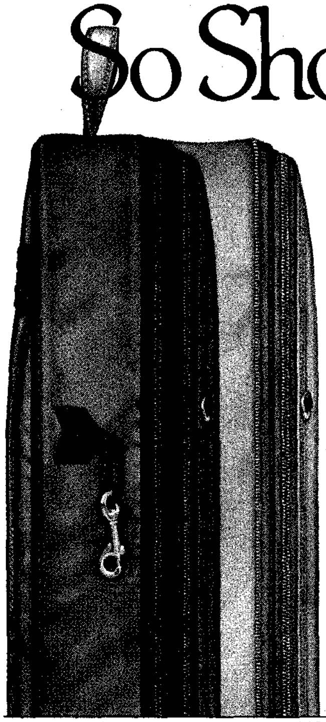

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SKI GETAWAY GUIDE '85-'86

By George-Thérèse Dickenson and Sheila Barr

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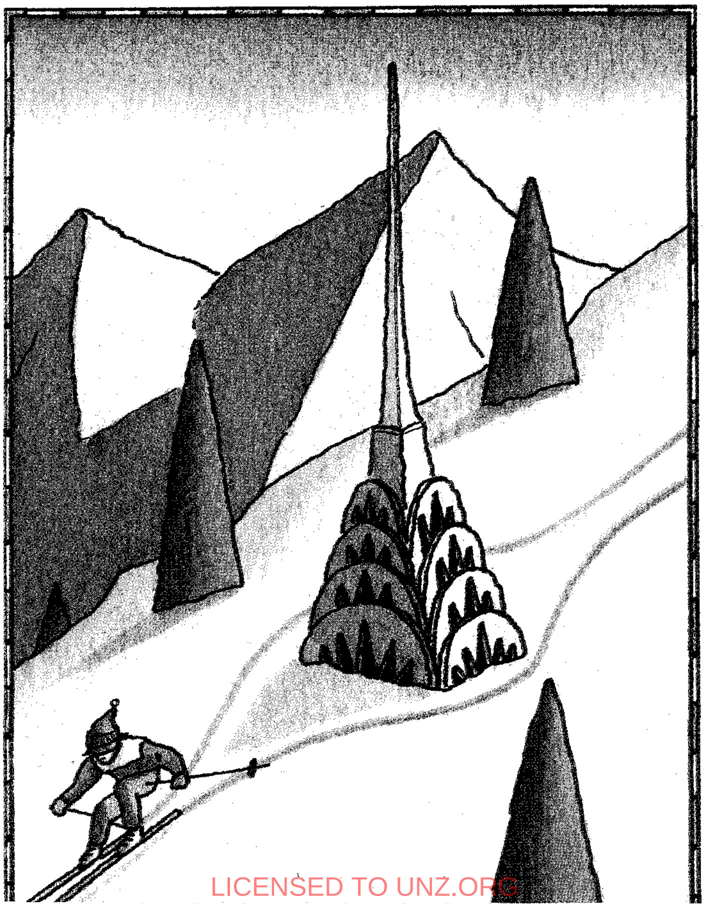
From November 7 through November 10, representatives from New England, Western, and European ski resorts will be in the city for the New York Ski and Travel Show, which will be held at the Seventh Regiment Armory (Park Avenue and 67th Street). As well as organizing fitness and ski-safety demonstrations and fashion shows, they will answer individuals' questions and distribute information. State-of-the-art bindings, boots, and skis will be on display at the equipment center. For information, call 212-242-6582.

The visitors' or tourist boards in most states will provide information on skiing. Many states also have ski associations, separate from the tourist board. Check the introductions to the northeastern states in this guide for phone numbers. For information on European skiing, contact each country's tourist board. The lift ticket prices in this guide are the full-fare, adult, Saturday prices. Lower fares are often available on weekdays (or partial days) or with packages. Cross-country mileage has only been given when the trails are at the resort.

• NEW YORK

Looking for an uncrowded slope where you can practice uninterrupted for hours? A glitzy resort with expert trails and equally demanding *après-ski* life? A Catskill hotel where neophytes can learn to ski? Or a facility close to the city where one can test one's skills on trails rated "most difficult"? With more ski areas (63) than any other state in the union, New York has all of these...and more. While most of New York's ski areas are not world-class, their proximity to the city, the price (some lift tickets go for as little as $4 a day, and most are under $20), the proliferation of slopes where one can ski all day and never wait in line, the diversity of terrain, the guaranteed snow, and the number of family programs combine to make New York one of the most popular states with alpine skiers. And cross-country buffs can find Nordic terrain from eastern Long Island to Niagara Falls.



Most downhill slopes are lighted for night skiing, so one can easily add an extra half day onto the weekend by closing up shop early on Friday and heading upstate. While everyone else waits out rush-hour traffic, dedicated skiers will already be slaloming down their first...or second...or third run.

Many New York areas are within easy driving distance of the city. Hertz (800-654-3131) rents both "skierized" cars and vans. These specially outfitted vehicles, some of which have four-wheel-drive, are available at most U.S. airports that are close to ski areas. Call for advance reservations.

Skiers Express buses (718-596-8460) leave Wednesday through Sunday for a day trip to Hunter Mountain. Lift tickets and refreshments on board are included in the package.

For the "I Love New York Skiing and Winter Sports" brochure, contact the New York State Department of Commerce, Division of Tourism (800-CALL-NYS), 1 Commerce Plaza, Albany, New York 12245.

ILLUSTRATIONS BY KURT VARGO

BELLEAYRE MOUNTAIN

HIGHMOUNT. On Belleayre Mountain, there's a coin-operated course for skiers racing against time—or against their own records. Starting December 28, this area will be open until 10 P.M. on Saturday nights. Within the Catskill Forest Preserve, Belleayre features three lodges, two nestied among the slopes and trails and one on the crown of the intermediate/expert area. **Vertical:** 1,340 feet. **Trails:** 23. **Lifts:** 4 chairs, 1 J-bar, 2 T-bars. **Lift pass:** $19. **Snowmaking:** 30%. **Transportation:** New York State Thruway (I-87) to Exit 19; 2½ hours. **Information:** 914-254-5600. **Reservations:** 800-257-7017.

CATAMOUNT SKI AREA

HILLSDALE. Catamount straddles the border between New York and Massachusetts. Its longest run extends two miles. Night skiing goes on until 10 P.M. Tuesday through Saturday. The area closes at 4 P.M. on Sunday and Monday. **Vertical:** 1,000 feet. **Trails:** 25. **Lifts:** 4 chairs, 2 T-bars, 1 J-bar. **Lift pass:** $23. **Snowmaking:** 85%. **Transportation:** Taconic State Parkway to Route 23 East; 2½–3 hours. **Information:** 518-325-3200.

GORE MOUNTAIN SKI AREA

NORTH CREEK. Operated by the Olympic Regional Development Authority, Gore Mountain, in the Adirondacks, attracts families who appreciate the reasonably priced lodges, inexpensive restaurants, and child-oriented activities in the Lake George area. The mountain is notable for its mile-long intermediate trails. **Vertical:** 2,100 feet. **Trails:** 41. **Lifts:** Gondola, 5 chairs, 1 T-bar, 1 J-bar. **Lift pass:** $21. **Snowmaking:** 90%. **X-C:** 6 miles. **Transportation:** Brockway Air (800-338-9100) to Adirondack Airport, at Saranac Lake. By car: New York State Thruway (I-87) to Exit 24 to I-87 North (Adirondack Northway) to Exit 23 to Route 28 North; 4 hours. **Information:** 518-251-2411. **Reservations:** 518-761-6366.

HUNTER MOUNTAIN SKI BOWL

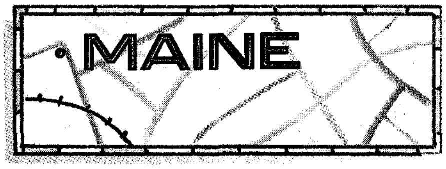
HUNTER. The snowmaking capacity has been increased here so that the slopes and trails get more snow, faster than ever. The ski school offers a $39 package for beginners that includes lift pass, lesson, and equipment rental, good any day. **Vertical:** 1,600 feet. **Trails:** 44. **Lifts:** 10 chairs, 1 Poma, 1 Pony, 1 T-bar, 2 rope tows. **Lift pass:** $25. **Snowmaking:** 100%. **Transportation:** New York State Thruway (I-87) to Exit 20 to Route 32 North to Route 32A to Route 23A West; 2½ hours. **Information:** 518-263-4223. **Reservations:** 800-631-7811.

SKI WINDHAM.

WINDHAM. Snowmaking covers the mountain with what Ski Windham terms "world class snow," a fluffy powder that resists clumping, thanks to 24-hour maintenance and use of the unique snow guns developed here. This year, improved pumps and compressors allow the guns to spew out snow faster than ever. The beginner terrain has recently been expanded. **Vertical:** 1,550 feet. **Trails:** 27. **Lifts:** 5 chairs, 1 Pony. **Lift pass:** $25. **Snowmaking:** 95%. **Transportation:** New York State Thruway to Exit 21 to Route 23 West; 2½ hours. **Information:** 800-342-5116.

WHITEFACE MOUNTAIN

LAKE PLACID. At Whiteface, experts can ski the same slopes champions of the 1980 Winter Olympics did. Less accomplished skiers will also find trails to match their abilities. Nearby Lake Placid features a multitude of activities for winter athletes, including the only bobsled run in North America. **Vertical:** 3,216 feet. **Trails:** 28. **Lifts:** 8 chairs. **Lift pass:** $21. **Snowmaking:** 93%. **Transportation:** Brockway Air (800-338-9100) to Adirondack Airport. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Exit 30 to Route 73 North to Route 86 West; 6 hours. **Information:** 518-946-2223.



MAINE

In the winter, northeasters rage down the coast of Maine, coating the peaks and valleys with a cover of snow that continues to deepen through the spring. Though there are only eleven alpine ski areas in the state, some of the Northeast's hardiest skiing takes place here.

Both Sunday River and Sugarloaf have FIS (Federation Internationale de Ski, the worldwide governing body for amateur ski competition) downhill trails; Saddleback has one of the highest base elevations in the Northeast; and The Snowfields, at Sugarloaf, is the only place in New England where one can ski above the tree line (it requires a short hike after the lift ride).

But even at the large, European-style resorts, with their vigorous night life, one knows where one is. The resorts are staffed largely by downeasters, who also purchase upwards of 50 percent of the lift tickets. From cabins on snowbound lakes to Sugarloaf's condominiums with lofts and fireplaces or wood-burning stoves, the lodging is in keeping with the rural feel of the place.

Country inns and bed-and-breakfasts abound, and Nordic lovers can ski, and stay, in remote wilderness areas, carving for themselves new trails in the pine woods of this state that is still 87 percent forest.

From LaGuardia, Delta, Bar Harbor, and PeoplExpress fly to Portland (the gateway to all of Maine's ski areas except Squaw Mountain) and Bangor (for Squaw Mountain, 207-695-2272). Rental cars are available at both airports.

For more information, call the Maine Publicity Bureau (207-289-2423), 97 Winthrop Street, Hallowell, Maine 04347.

A final note: Maine is one of the only areas in the world where one can ski with a view of the ocean. From several trails at Camden Snow Bowl (207-236-3438), a skier can watch boats maneuver around the islands in Penobscot Bay and dock at Rockport or Camden. The view of the coast extends from Owl's Head, in the southeast, to Cadillac Mountain, in the northeast.

SADDLEBACK SKI AREA

RANGELEY. Located in the snow belt of the Appalachian Mountains, Saddleback gets a yearly average snowfall of 200 inches, and, for those rare times when nature doesn't come through, state-of-the-art snowmaking equipment is there to pick up the slack. On the 40 slopes are glades to pioneer trails through, moguls to navigate, steep faces for the daring, and deep powder for the powder hounds. Intermediates cruise down mile-and-a-half-long runs, while beginners try their newly acquired skills on the carefully groomed

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lower mountain. Hardy Nordic buffs can trek to the 4,116-foot summit and telemark back to the base. **Vertical:** 1,826 feet. **Trails:** 40. **Lifts:** 2 chairs, 3 T-bars. **Lift pass:** $23. **Snowmaking:** 90%. **Transportation:** Fly to Portland. **Information:** 207-864-3380. **Reservations:** 207-864-5364.

SUGARLOAF/USA

CARABASSET VALLEY. There's no need for a car at Sugarloaf; most skiers who stay on the mountain can ski straight to a lift, and a free shuttle bus takes visitors in and around the Sugarloaf area. At the base village, there are thirteen restaurants and a ski shop with overnight repair service. The mountain features trails for skiers of all abilities, and the three-mile-long Tote Road is popular with beginners. **Vertical:** 2,637 feet. **Trails:** 56. **Lifts:** Gondola, 9 chairs, 3 T-bars. **Lift pass:** $25. **Snowmaking:** 40%. **X-C:** 66 miles. **Transportation:** Fly to Portland. **Information:** 207-237-2000. **Reservations:** 800-451-0002.

SUNDAY RIVER

BETHEL. Does someone in your party need to learn to ski? Sunday River will teach him in one day—and guarantee it. If the beginner cannot make linked turns and ski from the top of the South Ridge (an easy slope with a 500-foot vertical) to the base, 3,500 feet below, he gets his money back—all of it. But this resort is not for the novice alone. With its FIS downhill slopes, it has been chosen as a training site by the U.S. Women's Ski Team. NCAA ski championships are held here, and local colleges race and train on the expert trails. **Vertical:** 1,630 feet. **Trails:** 36. **Lifts:** 5 chairs, 1 T-bar. **Lift pass:** $22. **Snowmaking:** 75%. **Transportation:** Fly to Portland. By car: I-95 North to Exit 11 to Route 26 North; 7 hours. **Information:** 207-824-2187. **Reservations:** 800-526-8686.

NEW HAMPSHIRE

New Hampshire's 33 downhill areas are continually expanding. Last season, Loon Mountain (800-433-3413) increased its vertical drop to 2,100 feet; North Peak's triple chair, which goes to the 4,750 foot summit, now provides access to Flume, a dizzying expert trail. Waterville Valley has added a new triple chairlift that reaches upper-intermediate and expert terrain.

Jackson Ski Touring Foundation (603-383-9355), one of the country's largest cross-country touring centers, has 85 miles of trails, half of which are groomed. With 32 other cross-country areas in the state, it is no wonder that New Hampshire is one of the country's three most popular states with aficionados of the Nordic sport.

For "Ski New Hampshire," which provides information on all 66 of New Hampshire's ski areas, contact New Hampshire Winter Vacations, Office of Vacation Travel (603-271-2665), Post Office Box 856, Concord, New Hampshire 03301. Call 800-258-3608 for daily ski conditions.

CANNON MOUNTAIN

FRANCONIA. Opened more than 50 years ago, Cannon Mountain was the first area in the United States to offer a ski school and racing trails. At the top of the mountain are seven steep and narrow trails for experienced skiers. In the Peabody area are slopes gentle enough for beginners. **Vertical:** 2,146 feet. **Trails:** 25. **Lifts:** Tram, 3 chairs, 2 T-bars, 1 Pony. **Lift pass:** $19 ($4 surcharge for tram). **Snowmaking:** 50%. **Transportation:** I-95 North to I-91 North to I-86 North to I-290 East to I-495 North to Route 3 North to I-93 North to Route 3 North; 8 hours. **Information:** 603-823-5563. **Reservations:** 603-823-5661.

WATERVILLE VALLEY

WATERVILLE VALLEY. The largest ski area in the state, Waterville Valley maintains a limited-admissions policy to avoid overcrowding. Wide trails attract beginner, intermediate, and expert skiers. In the valley are three inns, and visitors can sleigh ride or ski tour by moonlight. **Vertical:** 2,020 feet. **Trails:** 38. **Lifts:** 9 chairs, 1 T-bar, 1 J-bar, 1 platter pull. **Lift pass:** $24. **Snowmaking:** 75%. **X-C:** 37 miles. **Transportation:** I-95 North to I-91 North to I-86 North to Massachusetts Turnpike East to I-290 East to I-495 North to Route 3 North to I-93 North to Exit 28 to Route 49 East; 5½ hours. **Information:** 603-236-8311. **Reservations:** 800-258-8988.

WILDCAT MOUNTAIN

JACKSON. Can a mountain be cost-conscious? Wildcat tries to be—by keeping down the cost of lift tickets ($17, $20 on Saturdays) and selling $20 twofers on Wednesdays. It overlooks rugged Mount Washington, providing exceptional views—especially along the two-and-three-quarter-mile Polecat trail, rated easy to intermediate. Nordic skiers use the gondola to reach an expert trail. **Vertical:** 2,100 feet. **Trails:** 30. **Lifts:** Gondola, 4 chairs. **Lift pass:** $20 ($3 surcharge for gondola). **Snowmaking:** 80%. **Transportation:** I-95 North to Spaulding Turnpike to Route 16; 7½ hours. **Information:** 603-466-3326.

VERMONT

Vermont is one of the country's three most popular states with alpine skiers. The highest mountain in the Northeast, Mount Mansfield, is found here, as is the facility with the highest base elevation of any resort in the Northeast, Bolton Valley Resort (802-434-2131). With an average of 300 inches of snow per season, Jay Peak receives more natural snow each year than any resort east of the Rocky Mountains. Stowe has some of the most challenging terrain in the East, and in the 1984/85 season, had a greater percentage of terrain open each day than any other New England ski area.

But Vermont isn't only for downhillers. The state has a plethora of cross-country touring centers, with trails that are often groomed or track-set. The fearless can pioneer trails through the state forests' and parks' hundreds of miles of untracked land. Inn-to-inn treks can be arranged by organizations such as Nordic Adventures (802-767-3996), Craftsbury Center for Nordic Skiing (802-586-2514), and Country Inns Along the Trail (802-247-3300).

For information on skiing in Vermont, contact State of Vermont Travel Division, Ski VT (802-828-3236), 134 State St., Montpelier, Vermont 05602, or Vermont Ski Areas Association

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(802-223-2439), 26 State St., Montpelier, Vermont 05602. From November 1–June 1, a skier can get a tollfree statewide ski report, updated by 7:45 A.M. each morning, by calling 802-229-0531.

JAY PEAK

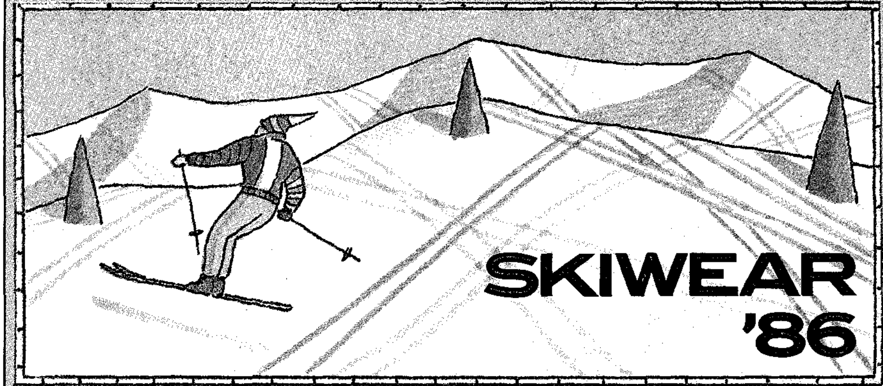
JAY. Jay Peak transports skiers with the only aerial tram in Vermont. With an average yearly snowfall of 300 inches, the area has one of the best natural snow covers in the East. **Vertical:** 2,100 feet. **Trails:** 32. **Lifts:** Tram, 3 chairs, 2 T-bars. **Lift pass:** $23. **Snowmaking:** 50%. **X-C:** 33 miles. **Transportation:** PeoplExpress (212-772-0344) to Burlington, an hour's drive away. **Information:** 800-451-4449. **Reservations:** 800-548-5300.

KILLINGTON

KILLINGTON. Spread over six mountains, Killington inspires superlatives as *steepest ski trail in New England*—Outer Limits, with pitches up to 62 percent—and *longest gondola in North America*—three-and-a-half miles from base to summit. For beginners, the Snowshed novice slope has three chairlifts of its own. And Killington's eminent ski school can teach even the experts; there are specialty workshops in advanced skiing and learning to race. **Vertical:** 3,151 feet. **Trails:** 100. **Lifts:** Gondola, 14 chairs, 2 Pomas. **Lift pass:** $28. **Snowmaking:** 60%. **X-C:** 9 miles. **Transportation:** Fly Precision airlines (800-451-4221) to Rutland, where Ark Transportation (802-422-9713) can provide shuttle buses, taxis, limos, and rental cars. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Exit 20 to Route 149 East to Route 4 East; 5½ hours. **Information:** 802-422-3333. **Reservations:** 802-422-3711.

MOUNT SNOW

MOUNT SNOW. This mountain has three faces to suit skiers of each skill level. The Sunbrook side has a southern exposure. Carved onto the North Face are some of the steepest trails in New England. Snow's flexible start-any-day ski package provides skiers with discounts on lift passes, lessons, and equipment. A complete five-day package, for example, costs $182. **Vertical:** 1,700 feet. **Trails:** 57. **Lifts:** Gondola,



SKIWEAR '86

It's no longer necessary to look like a walking sleeping bag to keep warm when icy winds whip around the slopes. More efficient, thinner insulations, such as 3M's Thinsulate, can now provide nearly twice the warmth of down. As a result, sleeker, more streamlined ski clothes are replacing balloon-like, high-loft outerwear and bulky layers of shirts, sweaters, and jackets.

This season, skiwear fashions are bold and bright, with prints, exaggerated shapes, neon brights, and pale pastels showing up in every showroom and ski magazine. Even those skiwear manufacturers who are holding to neutral grays, blacks, and browns are accenting them with brightly colored pockets, sleeves, and piping.

Parka styling recalls the 1940s, with shapes that are oversized, longer, looser, and fuller. Fabrics are soft and textured, crinkled or quilted. Eye-catching design elements such as a multitude of zippers, outsized pockets, and padding at the shoulders or neck are replacing their purely functional counterparts, while retaining their usefulness. Padding is a plus for skiers who carry their skis on their shoulders. Zippered pockets can hold trail maps, keys, and sunblock. Descente (655 Madison Avenue, 212-888-7750) is one New York store that carries these updated fashions.

11 chairs, 1 rope tow. **Lift pass:** $28. **Snowmaking:** 80%. **Transportation:** Skiers Express (718-596-8460) runs buses from the city every Friday night, returning Sunday night. By car: I-95 North to I-91 North to Vermont Exit 2 to Route 9 West to Route 100 North; 4½ hours. **Information:** 802-464-8501.

OKEMO MOUNTAIN SKI RESORT

LUDLOW. Even beginners can ski from the top of this mountain; the four-and-a-half-mile-long Mountain Road winds all the way to the base. Experts may opt for Okemo's steep glade trails or the narrow, twisting runs on the upper mountain. In the third phase of a five-year expansion, Okemo's new assets include a four-person chairlift and a 76-unit condominium hotel. **Vertical:** 2,150 feet. **Trails:** 58. **Lifts:** 6 chairs, 2 Pomas. **Lift pass:** $28. **Snowmaking:** 60%. **Transportation:** Fly to Rutland, 30 minutes from the mountain. By car: I-95 North to I-91 North to Exit 6 to Route 103; 4 hours. **Information:** 802-228-4041. **Reservations:** 802-228-5571.

SMUGGLERS' NOTCH

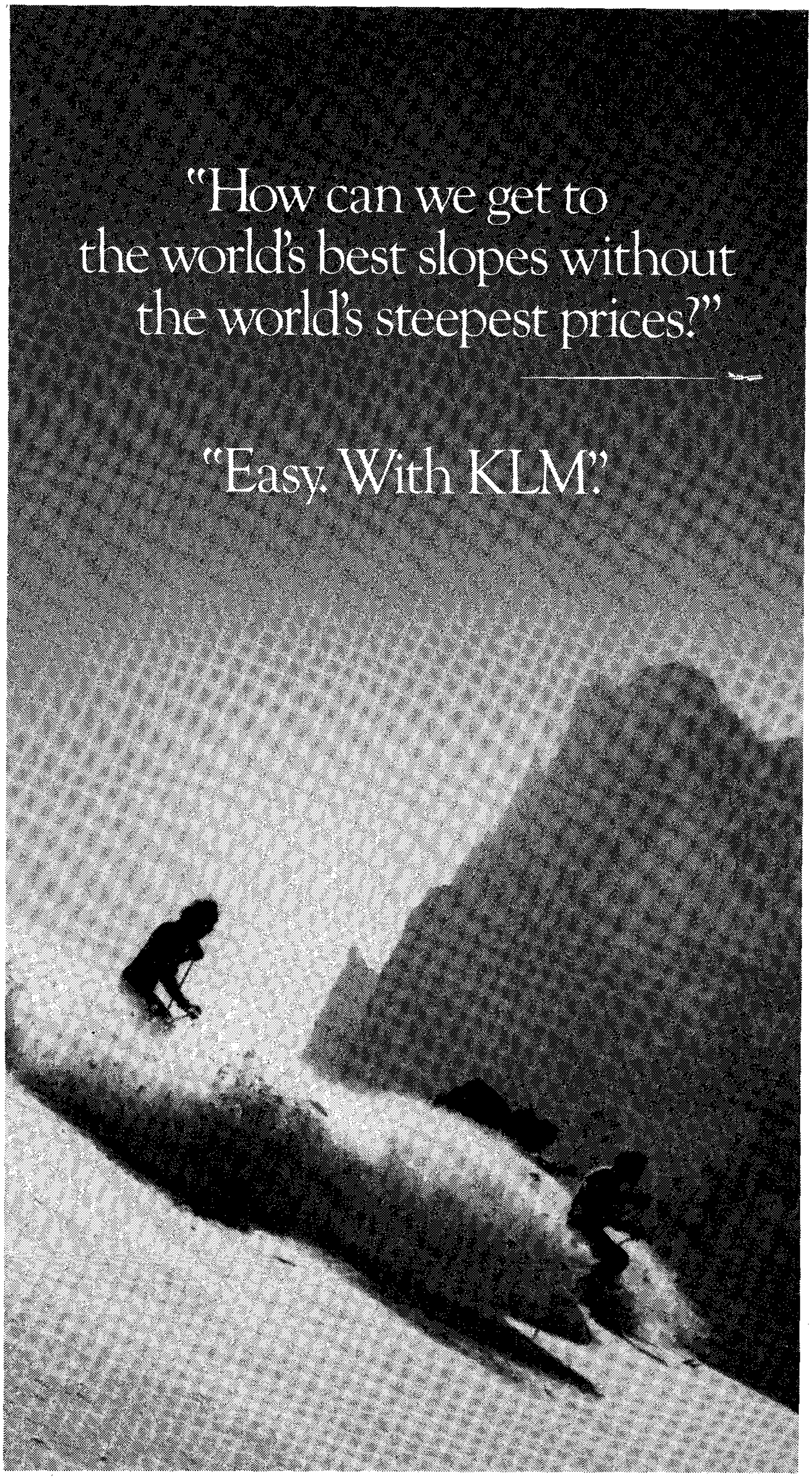
SMUGGLERS' NOTCH. There are three mountains here, each catering to one level of skiing expertise: Madonna draws experts, Sterling's trails challenge intermediates, and Morse is where beginners learn. **Vertical:** 2,610 feet. **Trails:** 41. **Lifts:** 4 chairs, 1 handle tow. **Lift pass:** $28. **Snowmaking:** 40%. **X-C:** 23 miles. **Transportation:** Fly to Burlington. The resort will pick you up for a fee, if you book 48 hours in advance. By car: I-95 North to I-91 North to I-89 North to Exit 10 to Route 100 North to Route 15 West to Route 108 South; 6 hours. **Information:** 802-644-8851.

STOWE SKI AREA

STOWE. On the front side of Mount Mansfield (Vermont's greatest elevation) are 30 trails that average over a mile in length. Stowe's notable for its variety of terrain. In the nearby country village are museums, sleigh riding, shops, and restaurants. There's free bus service between the ski area and village. **Vertical:** 2,350 feet. **Trails:** 44. **Lifts:** Gondola, 9 chairs. **Lift pass:** $28. **Snowmaking:** 58%. **X-C:** 31 miles. **Transportation:** Fly to Burlington. Clark Transportation (802-476-3128) provides van rides to the mountain; reservations preferred. By car: I-95 North to I-91 North to I-89 North to Exit 10 to Route 100 North; 6 hours. **Information:** 802-253-7311. **Reservations:** 800-24-STOWE.

STRATTON MOUNTAIN

STRATTON MOUNTAIN. There's plenty of activity at Stratton, just four hours outside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of New York. There are two "super trails," notable for their widths of up to 100 yards. On-site accommodations include four lodges, plus condominiums. The nearby West Mountain Inn (802-375-6516) is a cozy New England retreat. **Vertical:** 2,003 feet. **Trails:** 57. **Lifts:** 10 chairs. **Lift pass:** $27. **Snowmaking:** 62%. **X-C:** 6 miles. **Transportation:** I-95 North to I-91 North to Vermont Exit 2 to Route 30 North; 4 hours. **Information:** 802-297-2200. **Reservations:** 800-843-6867.

SUGARBUSH SKI RESORT

SUGARBUSH VALLEY. Located inside the Green Mountain National Forest, Sugarbush was designed so that all of its facilities—state-of-the-art sports center, condominiums, ski school, shop with equipment rental—are within walking distance of each other. A five-day package costs $449, and it includes accommodations, unlimited skiing, lessons, and meal credits. **Vertical:** 2,600 feet. **Trails:** 81. **Lifts:** 12 chairs, 2 Pomas, 1 T-bar. **Lift pass:** $28. **Snowmaking:** 45%. **Transportation:** Fly to Burlington. Mad River Transit (802-496-4279) runs buses to the resort; reservations required. By car: I-95 North to I-91 North to I-89 North to Exit 9 to Route 100B South to Route 100; 5½-6 hours. **Information:** 800-451-5030.

SUICIDE SIX

WOODSTOCK. Weekdays are best for skiing Suicide Six: Lift lines are short or nonexistent, and guests who stay at the 120-room, Colonial-style Woodstock Inn and Resort (802-457-1100) get to ski free on both the mountain and the 47 miles of cross-country trails at the nearby Woodstock Ski Touring Center. **Vertical:** 650 feet. **Trails:** 18. **Lifts:** 2 chairs, 1 T-bar. **Lift pass:** $19. **Snowmaking:** 50%. **Transportation:** Fly to Lebanon, New Hampshire or Rutland, Vermont. Or take Amtrak (800-872-7245) to White River Junction. By car: I-95 North to I-91 North to I-89 North to Vermont Exit 2 to Route 4 West; 6-8 hours. **Information:** 802-457-1666. **Reservations:** 802-457-1100.

TRAPP FAMILY LODGE

STOWE. Thirty-seven miles of groomed and tracked cross-country trails range over the 1,700-acre Trapp estate. The terrain varies from open areas to acres of woods, and from flat meadows to steep hills. Rental equipment, trail maps, and lessons are available at the touring center, the first of its kind to have been established in North America. In keeping with the resort's Austrian flavor, almost all of the 73 rooms in the new main lodge have balconies—and all overlook Stowe Valley. **Transportation:** See Stowe. **Information:** 800-826-7000.

MASSACHUSETTS

The Berkshires are an old mountain range—their peaks have been softened and weathered down by the years. With the exception of a few trails at Jiminy Peak and Brodie Mountain, there are no treacherous runs here descending from precipitous steeps, no giant mountains with jutting rocks to be avoided. But what these mountains lack in grandeur, they make up for in beauty. Skiing the Berkshires, the intermediate—and even the beginner—can traverse trails that wind easily through the woods and open to clear winter vistas.

Last year, the Massachusetts Division of Tourism, in conjunction with 39 downhill and cross-country ski areas, introduced the Two Runs for Your Money program, which will be repeated this year. Coupons will be distributed along the Massachusetts Turnpike at every exit and entrance. After sending the coupon back to the Division of Tourism, the skier receives passes, redeemable at one of the three ski areas he had requested, for two full-day lift tickets at the price of one (good on weekdays, except holidays). For information on this and other ski programs, contact the Massachusetts Division of Tourism (617-727-3201), 100 Cambridge St., 13th floor, Boston, Massachusetts 02202.

BRODIE MOUNTAIN SKI RESORT

NEW ASHFORD. The unabashed theme of this Berkshire resort is Irish, with the liveliness of its Blarney Room carrying over to the slopes. Every day, there's skiing until 11 P.M. **Vertical:** 1,250 feet. **Trails:** 25. **Lifts:** 4 chairs, 2 rope tows. **Lift pass:** $24. **Snowmaking:** 95%. **X-C:** 15 miles. **Transportation:** Bus from Port Authority (212-564-8484). By car: New York State Thruway (I-87) to Exit 21A (Massachusetts Turnpike) to Exit 2 to Route 7 North; 3½ hours. **Information:** 413-443-4752.

JIMINY PEAK

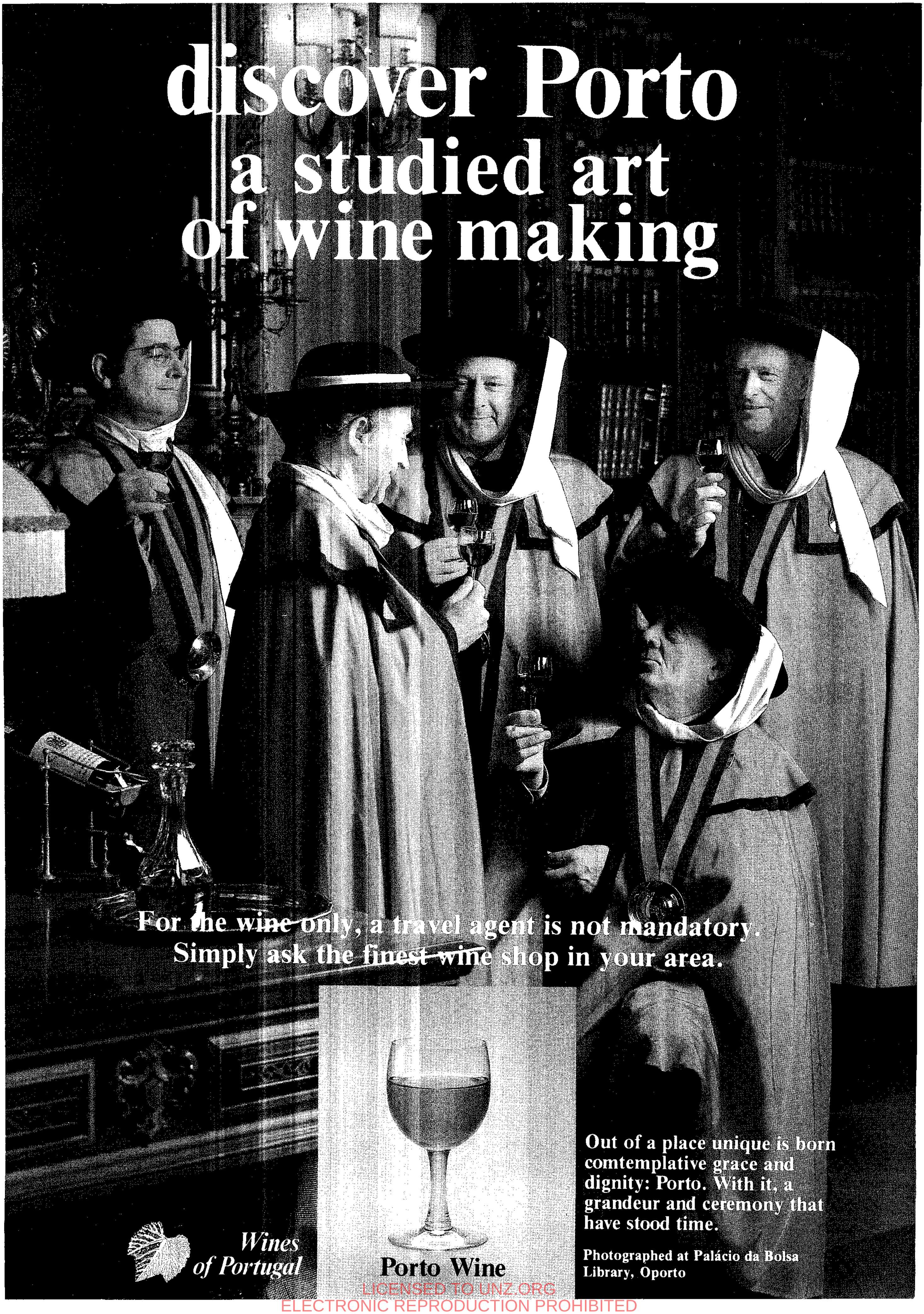
HANCOCK. Jiminy Peak is a busy ski area, but lift lines move quickly. There's a special learning program here for first-time skiers, who start on four-foot-long skis. For $60, novices get two lift tickets, four lessons, and complete equipment rental. Slopes are open every day until 10:30 P.M. **Vertical:** 1,140 feet. **Trails:** 26. **Lifts:** 4 chairs, 1 rope tow. **Lift pass:** $24. **Snowmaking:** 82%. **Transportation:** Taconic State Parkway to Route 295 East to Route 22 North to Route 43 East; 3 hours. **Information:** 413-738-5500. **Reservations:** 413-738-5025.

CONNECTICUT

Almost all of Connecticut's ski areas are within two hours of New York City. And, with all but one of the facilities lit at night, an afternoon's drive will net a number of hours on the slopes. In what must be some kind of record, Powder Ridge keeps its lifts running until 3 A.M. on Fridays and Saturdays. Weekdays, lights go out at 10:30 P.M.

From the summit of Mohawk Mountain, in the Berkshires, one has access to 24 slopes and trails, which go the spectrum from easiest to expert. The Deer Run chair services a gentle three-quarter-mile trail that describes a gradual arc through stands of tall pines. Here, just-better-than-beginner skiers can get the feel of the sport.

For more information on skiing in Connecticut, contact the Connecticut Tourism Office (203-566-2496), 210 Washington St., Hartford, Connecticut 06106. Call 800-243-1685 to get a recorded message that, after the first snowfall, provides ski condition reports. To receive a Connecticut tourism guide, leave your name and address after the message.



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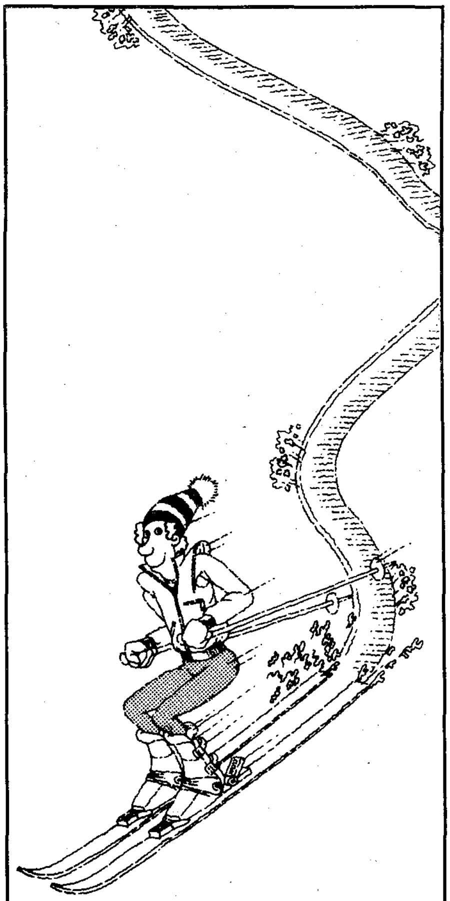

Once you've been to Lake Placid, everywhere else is just downhill.

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MOHAWK MOUNTAIN

CORNWALL. Vertical: 500 feet. **Trails:** 24. **Lifts:** 4 chairs, 1 Poma. **Lift pass:** $20. **Snowmaking:** 95%. **Transportation:** I-95 to Route 8 North to Route 4; 2 hours. **Information:** 203-672-6100.

POWDER RIDGE

MIDDLEFIELD. Vertical: 500 feet. **Trails:** 16. **Lifts:** 4 chairs, 1 rope tow. **Lift pass:** $19. **Snowmaking:** 85%. **Transportation:** Hutchinson River Parkway to Merritt Parkway to Wilbur Cross Parkway to Exit 67; 1½ hours. **Information:** 800-243-3377.

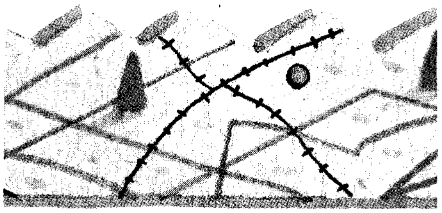
In New Jersey, Nordic ski areas abound. Except for the southern shore, every part of the state also has at least one downhill facility.

An hour's drive from New York City, Vernon Valley/Great Gorge, with its 52 trails threaded over three mountains, is the state's largest alpine resort. The slopes remain open until 10:45 P.M. daily.

To receive a listing of winter-sports facilities in New Jersey, contact New Jersey Division of Travel and Tourism (609-292-2470), CN 826, Trenton, New Jersey 08625. For ski conditions,

VERNON VALLEY/ GREAT GORGE

VERNON. Vertical: 1,040 feet. **Trails:** 52. **Lifts:** 14 chairs, 3 rope tows. **Lift pass:** $24. **Snowmaking:** 100%. **Transportation:** Lincoln Tunnel to Route 3 West to Route 46 West to Route 23 North to Route 94 North; 1 hour. **Information:** 201-827-2000.



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PENNSYLVANIA

While one can find a downhill ski area in almost every corner of the state, Pennsylvania's most challenging slopes are in the northeast, the area closest to New York. In the Pocono Mountains are sixteen resorts including Camelback, Jack Frost, Big Boulder, and Shawnee Mountain (800-233-4218). Montage (800-VIP-SNOW), a full-scale resort, opened last year in Scranton, just a two-hour drive from New York. With its 1,000-foot vertical, mogul skiing, long cruising runs, and trails that wind through trees and glades, it is comparable to the Poconos' best.

For families and friends who are divided between alpine and Nordic skiing, Pennsylvania has over 600 miles of designated cross-country trails in its state parks and forests, and over 300 miles of trails at commercial centers, many of which are located at or near major resorts.

For general information on where to ski and stay, contact the Pennsylvania Bureau of Travel Development, Dept. SKI (800-VISIT-PA), 416 Forum Building, Harrisburg, Pennsylvania 17120.

BIG BOULDER SKI AREA

BIG BOULDER LAKE. Big Boulder and Jack Frost are sister ski areas in the Poconos. Lift tickets at the two mountains are interchangeable, and the same ski packages are offered. Big Boulder's wide-open, gentler slopes complement Frost's more challenging terrain, and the two areas are close enough to ski both the same day. On Fridays and Saturdays, night skiing is extended until midnight. **Vertical:** 475 feet. **Trails:** 11. **Lifts:** 7 chairs. **Lift pass:** $21. **Snowmaking:** 100%. **Transportation:** I-80 West to Exit 43 to Route 115 South to Route 903 South; 2 hours. **Information:** 717-722-0101. **Reservations:** 717-443-8428.

*

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The challenge of mastering legendary peaks such as the Matterhorn and Mont Blanc, the pleasure of après-ski at world-renowned resorts such as St. Moritz and Chamonix, and the opportunity to experience old-world culture have attracted American skiers to Europe for many years.

The American dollar is still strong in Europe. Air fares remain reasonably priced, and most package land prices have held to last year's rates, while some have been reduced. Consult travel agents or local tour operators for the best ski values. Here are some European ski package highlights for this winter:

KLM ROYAL DUTCH AIRLINES takes skiers to resorts in Austria, France, and Switzerland. A six-day "Grand Ski Tour," for intermediate and expert skiers, costs $999 per person, double occupancy, and is a village-to-village guided adventure that includes Val d'Isère, Villaroger, La Plagne, and Courchevel. Price includes lodging, meals, and an experienced guide. Information: 212-759-2400.

Jet Vacations, an AIR FRANCE subsidiary, offers ski packages to ten popular resorts in the French Alps. A trip to Chamonix that includes round-trip air fare from New York, as well as lodging, is available for $613. Other French resorts featured in the 1985-86 program: Val d'Isère, Courchevel, Avoriaz, Tignes, La Plagne, Les Arcs, and Val Thorens. Information: 212-247-0999.

Among numerous packages offered by SWISSAIR'S "Alpine Experience" winter ski program is a deluxe two-week Christmas holiday at the Carlton in St. Moritz, $1,920 per person, double occupancy. Information: 718-995-4400.

Choose from seven-day winter vacations in Austria, Italy, France, Germany, Switzerland—and summer skiing in South America—through PAN AM'S Holidaze ski tours. Prices start at $99 (Innsbruck), plus air fare. Information: Call your travel agent.

The Austrian, French, and Italian Alps are available through SAS/Tjaereborg, with one-week land/air packages starting at $660 per person, double occupancy. Information: 800-221-2350. Through Bennett Tours, the carrier also offers a Ski Norway package trip to Oslo and Lillehammer. Information: 718-657-7700.

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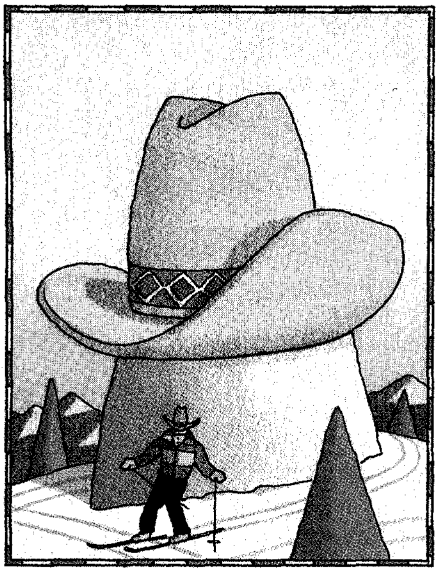
CAMELBACK

TANNERSVILLE. Beginning December 26, Camelback, the Poconos' largest ski area, offers night skiing daily, until 10 P.M. This area has the most challenging skiing in the state—and it has a flexible program for beginners. **Vertical:** 800 feet. **Trails:** 27. **Lifts:** 9 chairs, 1 T-bar, 1 J-bar. **Lift pass:** $23. **Snowmaking:** 100%. **Transportation:** I-80 West to Exit 45; 1 1/2 hours. **Information:** 717-629-1661.

JACK FROST MOUNTAIN

WHITE HAVEN. Ninety-five miles from the George Washington Bridge, Jack Frost makes the most of its 600-foot vertical, all of which is covered by snowmaking. **Vertical:** 600 feet. **Trails:** 19. **Lifts:** 7 chairs. **Lift pass:** $21. **Snowmaking:** 100%. **X-C:** 15 miles. **Transportation:** I-80 West to Exit 43 to Route 115 North to Route 940 West; 2 hours. **Information:** 717-443-8425. **Reservations:** 717-443-8428.

SKI THE WEST



Ready for the thrill of breaking trail through glades of aspen or down vast, open bowls of pristine powder? Make this the year to experience the beauty of snow-capped peaks that tower above the timberline.

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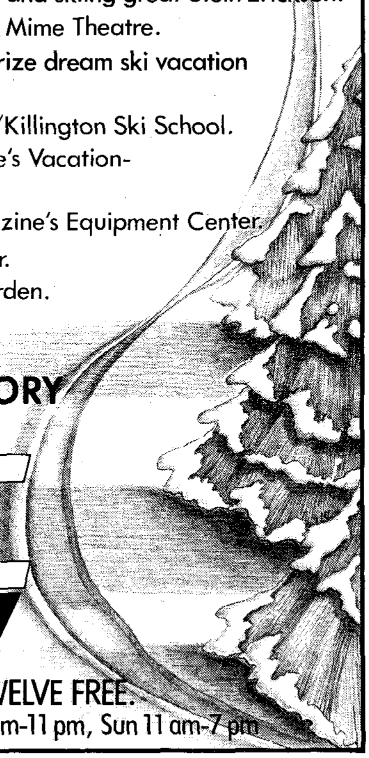

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runs, ideal snow conditions, and air that is crisp, dry, and refreshing make Western skiing almost impossible to resist.

In addition, many Western ski areas provide unusual outdoor adventures that are as versatile as they are exhilarating, such as daylong helicopter trips. These usually consist of deep-powder lessons, a guided tour, and breakfast or a picnic lunch. Helicopter skiing is available near Mammoth Mountain, California; Snowbird and Park City, Utah; Jackson Hole, Wyoming; and Sun Valley, Idaho.

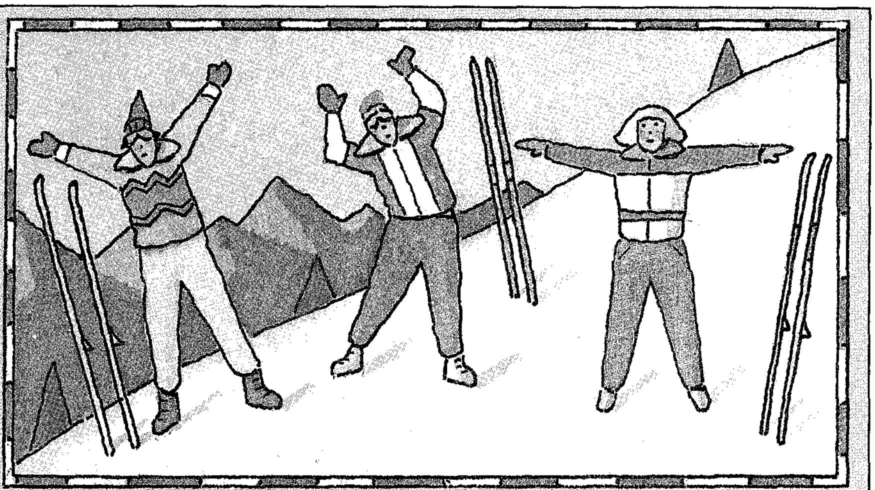
Cross-country skiers can enjoy day and overnight trips designed for skiers of all ages and abilities. One can traverse comfortable inclines and easy elevations or opt for longer tours into higher country for the heady experience of telemarking in soft powder.

In addition to skiing, the West offers a wide variety of ways to enjoy the snow. Take a Sno-Cat tour at Crested Butte or Winter Park. Try snowshoeing at Vail or Purgatory. Ride a dogsled at Krabloonick Kennels, near Snowmass, or dip into the natural hot springs just minutes from Steamboat. Snowmobile at Mammoth. Top off a romantic dinner with a sleigh ride in Aspen. Take a snow coach to Yellowstone National Park from Big Sky or savor a snow picnic along a rushing mountain stream.

Accommodations here range from family-owned inns to Swiss-style chalets and world-class luxury lodges. Many hotels and condominiums offer the convenience of skiing from the front door to the lift. For information and reservations, call a travel agent or the phone numbers provided.

HEAVENLY VALLEY SKI RESORT

CALIFORNIA. From the top of Sky Chair, at this resort's 10,000-foot-plus summit, one can see Lake Tahoe, an oasis of blue in the white winter landscape. On the



IN SHAPE TO SKI

A steep slalom course. A slick catwalk. Hairpin turns. A beginner's slope late in the day when the snow has begun to turn to ice. Even maneuvering the easiest trail can be dangerous if weather and snow conditions are not at their optimum. Balance, control, and confidence are paramount.

If a beginning skier is in top shape, he or she may be able to make it down long, gracefully winding trails—and the intermediate skier may be able to ski from the summit of the area's highest peak. And no matter what his level of expertise, almost every skier has experienced moments of top skiing performance, when skis feel like natural extensions of the body, and every turn is full of grace and power.

Pre-season conditioning is necessary, however, if one is to achieve peak skiing—and it will substantially reduce the risk of injury. Ideally, training should begin about two months before the season starts, and should focus on three basic areas: flexibility, strength, and endurance.

To improve flexibility, every workout should begin and end with stretches that work all of the major muscle groups (though many fitness experts suggest a short aerobic exercise—just to break a sweat—first). Skiers perform in an environment that requires quick action and reaction, and flexibility enables one to handle this with ease. It can also mean the difference between a well executed turn and a badly turned ankle.

Endurance is needed to sustain even moderate physical efforts over long periods of time. Aerobic exercise, such as running, swimming, bicycling, or even sustained walking, will improve the condition of the heart and lungs, thereby increasing one's stamina.

One must strengthen and tone those muscle groups that are worked the hardest on the slopes. These include thighs and hamstrings, calves, buttocks, lower back, stomach, shoulders, and arms. Health clubs such as Apple Health and Sports Club and The New York Health and Racquet Club offer strength-training programs which utilize Nautilus equipment and free weights.

Manhattan's Eastside Sportsmedicine Center offers a comprehensive approach to getting in shape to ski. An initial physical evaluation measures the client's flexibility, cardiovascular condition, and the strength of specific muscle groups. This evaluation helps the Center's staff of registered physical therapists, certified athletic trainers, and exercise specialists develop a personalized ski-conditioning routine. Cross-country and downhill skiing machines, ergometers, Nautilus, and free weights may be incorporated into the program, and a staff member works with the client at all times, spotting, checking body alignment, and making sure that he or she is exercising correctly.

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Nevada side, entertainment and gambling casinos keep skiers moving at a feverishly fast pace even after they've removed their skis. Heavenly Valley is the largest ski area in the country, with 20 square miles of skiable terrain. **Vertical:** 3,600 feet. **Trails:** 100. **Lifts:** Tram, 16 chairs, 4 Pomas, 5 Mitey Mites. **Lift pass:** $24. **Snowmaking:** 50%. **Information:** 916-541-1330. **Reservations:** 800-648-3383.

MAMMOTH MOUNTAIN

CALIFORNIA. More skiers visit this area than any other in America; approximately 1.2 million each year. During the season, it services approximately 13,000 people a weekend. Mammoth caters to skiers of all abilities and is open from early November to July 4th. **Vertical:** 3,100 feet. **Trails:** 150. **Lifts:** 2 gondolas, 25 chairs, 2 T-bars, 2 Pomas, 1 Mitey Mite. **Lift pass:** $24. **Information:** 619-934-2571. **Reservations:** 619-934-2581.

ASPEN MOUNTAIN

COLORADO. Aspen Mountain is the original ski area in the Aspen complex, which also includes Snowmass, Buttermilk, and Aspen Highlands. With 70 percent of its trails rated "most difficult," Aspen is considered one of the most challenging ski mountains. Honeycombed with booming silver mines in an earlier era, Aspen still reflects its Victorian heritage with nineteenth-century architecture. **Vertical:** 3,370 feet. **Trails:** 70. **Lifts:** 8 chairs. **Lift pass:** $27. **Snowmaking:** 34%. **Information:** 303-925-1220. **Reservations:** 303-925-9000.

COPPER MOUNTAIN

COLORADO. In the heart of the Arapahoe National Forest, 75 miles west of Denver, this resort serves more than 11,200 skiers per day and comprises 1,160 acres of skiable terrain. Located on the north face of a giant mountain, Copper has 74 carefully sculpted trails. Resort Express shuttle service departs every hour from Denver's Stapleton Airport. **Vertical:** 2,760 feet. **Trails:** 74. **Lifts:** 15 chairs, 2 Pomas, 2 Mitey Mites. **Lift pass:** $26. **Snowmaking:** 17%. **X.C:** 15 miles. **Information:** 800-525-3878.

TELLURIDE SKI RESORT

COLORADO. Telluride is a real Western town, complete with cowboys and Gold Rush architecture. Located in the San Juan range, this is a challenging ski area—with steep trails and dense mogul fields. New lifts and trails provide greater opportunity for the intermediate and beginner. **Vertical:** 3,155 feet. **Trails:** 43. **Lifts:** 9 chairs. **Lift pass:** $22. **Snowmaking:** 50%. **X-C:** 12 miles. **Information:** 800-525-3455.

VAIL

COLORADO. Located in the White River National Forest, 100 miles from Denver, Vail is the largest single-mountain ski resort in Colorado. With 1,860 skiable acres, 60 miles of runs, and four powder bowls, Vail offer endless variety. In the European-style village at the base of the slopes, there are specialty shops, alpine lodges, gourmet restaurants and clubs with music and dancing. **Vertical:** 3,150. **Trails:** 96. **Lifts:** Gondola, 16 chairs, 1 Poma. **Lift pass:** $27. **Snowmaking:** 15%. **X-C:** 14 miles. **Information:** 303-476-5601. **Reservations:** 800-525-3875.

SUN VALLEY

IDAHO. Skiers from all over the world travel to this resort for its steep, well-groomed slopes such as Christmas Bowl and Gretchen's Gold. Dollar, the beginners' mountain, offers a teaching center and is served by four chairlifts that provide access to 127 acres of easy trails and runs. **Vertical:** 3,400 feet. **Trails:** 51. **Lifts:** 16 chairs. **Lift pass:** $27. **Snowmaking:** 20%. **X-C:** 15 miles. **Information:** 800-635-8261.

ALTA

UTAH. A real skiing bargain, Alta's lift tickets are priced at $13. With an average yearly snowfall of 500 inches, Alta boasts some of the finest skiing conditions in the country. There are many opportunities to brave untracked powder runs in Alta's open bowls. **Vertical:** 2,000 feet. **Trails:** 39. **Lifts:** 8 chairs, 4 rope tows. **Lift pass:** $13. **Information:** 801-742-3333. **Reservations:** 801-742-2040.

PARK CITY SKI AREA

UTAH. This ski resort, located on the site of an old mining town, is home to the U.S. Ski Team. Although the terrain is largely intermediate and expert, Park City maintains a separate area for beginners. Skiing seven nights a week until 10 P.M. is possible on Pay Day, the longest lighted trail in the Rockies. **Vertical:** 3,100 feet. **Trails:** 82. **Lifts:** Gondola, 13 chairs. **Lift pass:** $26. **Snowmaking:** 16%. **Information:** 801-649-8111. **Reservations:** 800-222-PARK.

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WYOMING. Featuring some of the longest untracked, open-bowl skiing in America, Jackson Hole is challenging to both the intermediate and expert skier. Set in the Grand Tetons, the scenery is beautiful and the ambience reflects its Western heritage. **Vertical:** 4,139 feet. **Trails:** 60. **Lifts:** Tram, 6 chairs. **Lift pass:** $22. **Snowmaking:** 2%. **X-C:** 10 miles. **Information:** 800-443-6931.

Photo: Peter B. Kaplan

If you still believe in me, save me.

For nearly a hundred years, the Statue of Liberty has been America's most powerful symbol of freedom and hope. Today the corrosive action of almost a century of salt air and weather has eaten away at the iron framework, etched holes in the copper exterior.

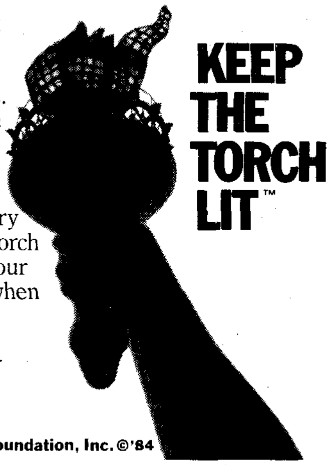
Less than a mile away, on Ellis Island where the ancestors of nearly half of all Americans first stepped onto American soil, the Great Hall of the Immigration Center is a hollow ruin. Rooms are vandalized, walls crumbling in decay.

Inspiring plans have been developed to restore the Statue and to create at Ellis Island a living monument to the ethnic diversity of this country of immigrants. But unless restoration is begun now, these two national treasures could be closed at the very time we celebrate their hundredth anniversaries. The 230 million dollars needed to carry out the work is needed now.

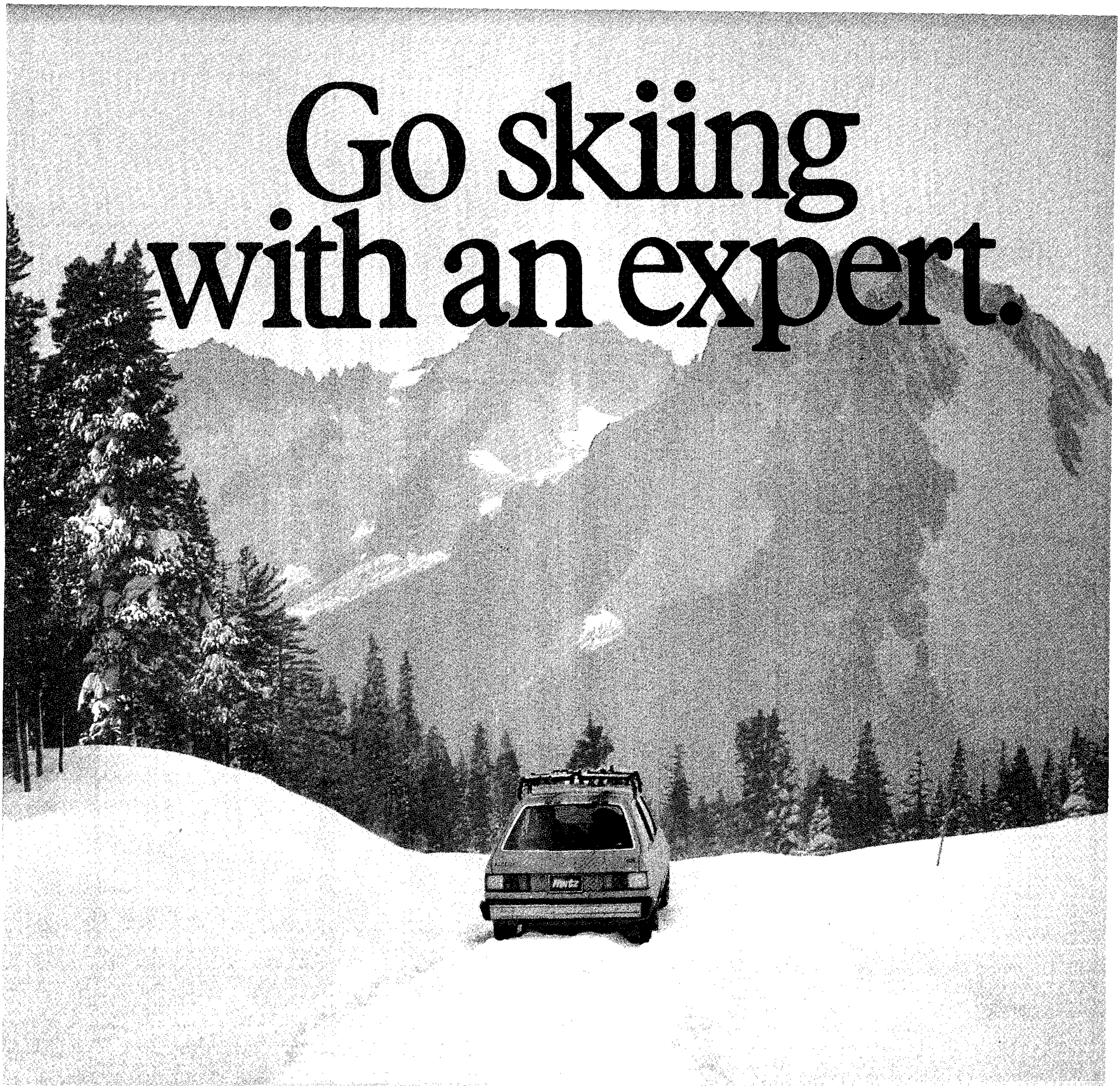
All of the money must come from private donations; the federal government is not raising the funds. This is consistent with the Statue's origins. It was the French and American people themselves whose contributions financed its construction.

The Statue of Liberty-Ellis Island Centennial Commission is asking every American business, every American citizen to join in raising these funds. The torch of liberty is everyone's to cherish. Could we hold up our heads as Americans if we allowed the time to come when she can no longer hold up hers?

One hundred years ago school children gave their pennies to put her up. Your dollars can keep her from falling down.



Send your tax deductible donations to THE LADY, Box 1986, N.Y.C. 10018. Or call 1-800-USA-LADY toll free. **The Statue of Liberty-Ellis Island Foundation, Inc. ©'84**



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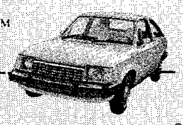

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Dance/Tobi Tobias

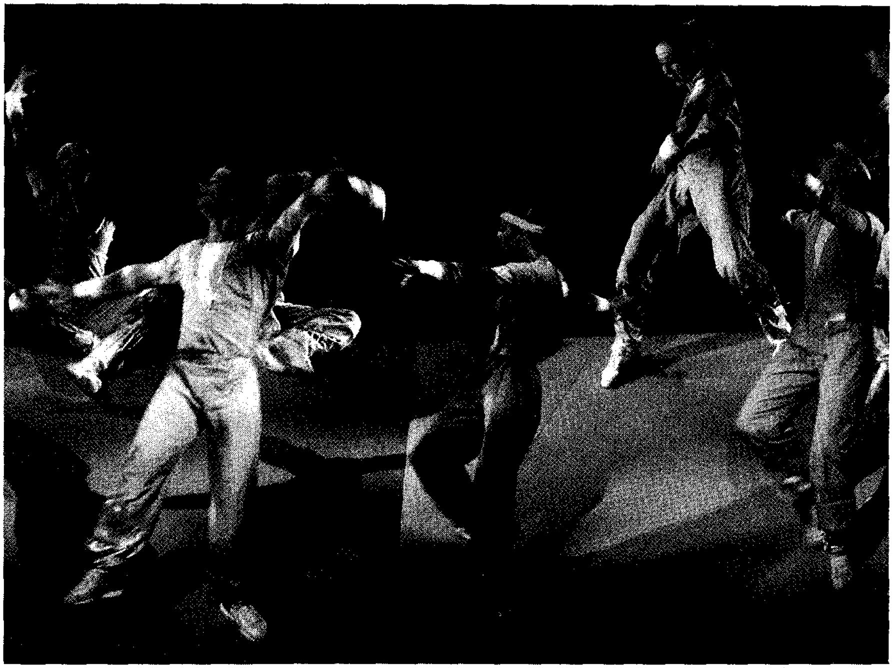
DOWNHILL ALL THE WAY

"...Feld's dancers don't do much dancing in *Aurora I* and *II.* Tomasson's Balanchine tribute is overladen with sentimentality..."

WHEN THE NEW YORK CITY BALLET FIRST performed at the opera house in London, the dancers had so much trouble keeping their equilibrium on the gently tilted stage that the local balletomanes sent a lavish floral tribute on closing night "to those who fell at Covent Garden." The stages of many old European theaters are slightly tipped—raked—to give the audience a better view of the performers, but contemporary American dancers are accustomed to having the floor flat under their feet. Now **Eliot Feld** has come along and, in what looks to me like a desperate grab at novelty for his season at the Joyce, made a two-part work—*Aurora I* and *II*—that sets his dancers on a huge ramp stretched the length of the stage and pitched at a perilous 32 degrees. As one might have predicted, they don't do much dancing.

Dressed in gray coveralls ringed with bright color at the elbows and wrists, the dancers climb to the ridge of the ramp and slide down—on their feet, precariously; on their rumps, like children sledding; on their backs, limbs splayed in picturesque designs. They rush up the precipice and catapult down, clamber laboriously across it in slow-motion rollovers, or spin, pinned against it at the base of their spines. The variety of activity possible under the circumstances is quickly exhausted. Feld tries to conceal this inconvenient fact by creating interest through the patterns his figures can trace as they traverse the ramp's surface, but the remedial-basket-weaving simplicity of the designs and his haste in abandoning them suggest that even he isn't convinced by this tactic.

Every once in a while the imagery is evocative. The ramp, which is white, looks like a sheet of ice. As they scale it or coast along it, the performers become climbers, tackling snowy Himalayan peaks, or space explorers, traveling weightless past the frozen craters of an unknown terrain. Other moments suggest ice skating, not only through the dancers' legwork—long, lunging strokes or quick, crisscrossing ones with the feet parallel—but also through the eerie sense they give of gliding against a slight but definite traction. Feld made an exquisite piece a couple of seasons back for the ice dancer John Curry, and he seems here to be remembering what he learned about the intriguing differences between the skater's and the dancer's experience of gravity.



SPATIAL ILLUSIONS: *Feld missed a chance to discourse on distortions in perspective.*

Although he joins the postmoderns in his choice of music—*Aurora* is set to Steve Reich's hypnotic *Music for 18 Musicians,* Sections I–VI—Feld misses, or misuses, opportunities that a postmodern choreographer would have seized. For example, locomotion on the pitched surface offers a terrific chance to discourse on distortions in perspective, in the manner of, say, Trisha Brown walking a man down the side of a building or sending a small crowd crawling across a wall. When Feld has his dancers pace the ground, plastering their sides against the wall of the ramp—Are they walking? you ask yourself. Lying in bed? Treading water?—you can tell that he recognizes the magic of shifting spatial illusions. Yet instead of probing the subject, he shelves it almost as soon as he's brought it up. As a result, his effects are merely decorative; they have about as much resonance as the antics of cheerleaders on the football field at halftime.

I KNOW ONLY TWO VIABLE COMMEMORATIONS of the late George Balanchine: the mass that is sung every April in a Russian Orthodox church on the anniversary of his death (Balanchine was a devout man) and the continuing life of his company, his repertory, and his school. Anything further from the heart of the matter is almost certainly destined for failure, especially the attempt to make a commemorative work of art. What can mere talent offer as a tribute to genius?

Still, the grateful bereaved must be allowed their say. As these things go, **Helgi Tomasson's** *Beads of Memory,* choreographed for the Houston Ballet and shown in that company's recent visit to the City Center, is at least tasteful. It is, however, as overladen with sentimentality as a wedding cake is with roses, and Tomasson's sentimentality is of the sickly, pale-pink variety, compared to Balanchine's own flamboyant sentimental vein.

Tomasson gives us a ballerina and her cavalier (Janie Parker and Li Cunxin, in the first cast), two demi-soloist couples, and an ensemble of six girls—all dancing their hearts out for a now absent mentor, who is indicated by the spotlighted presence of a work stool—the kind Balanchine liked to perch on when conducting stage rehearsals. (The women repeatedly end their efforts with a wistful this-is-for-you gesture to the stool.) Tomasson has

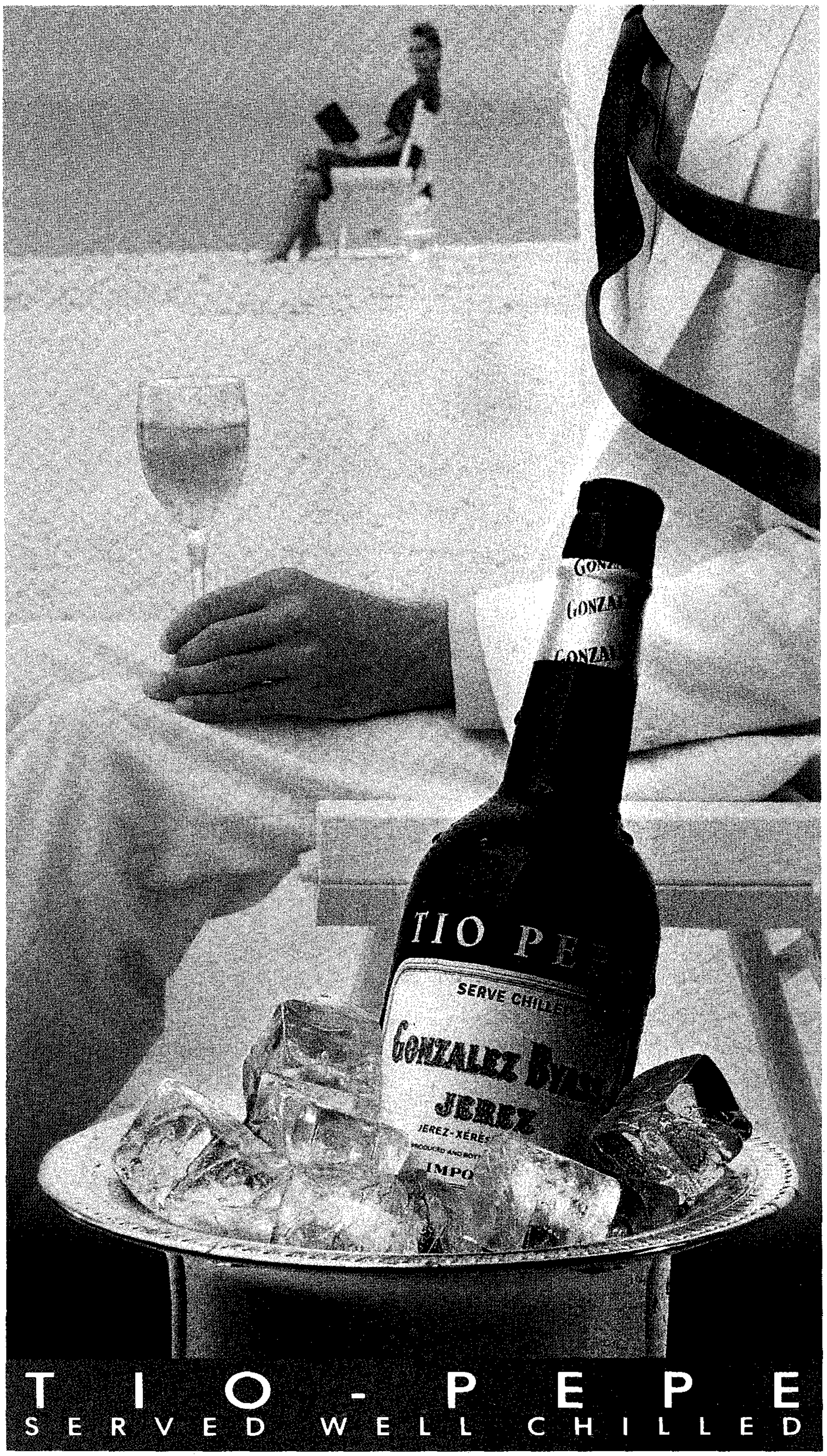
Photograph by Susan Cook/Martha Swope.

put himself in the difficult position of attempting two things at once. He's trying to construct a respectable little neoclassical piece—something he might have shown to the living Balanchine without being ashamed—all the while figuring out how he can refer to the object of everyone's veneration. Not only does he have his dancers exhibit stylistic devices selected haphazardly from the master's repertoire, he includes a flurry of quotes from specific ballets. As if these reminders weren't sufficient, he has encouraged Parker to imitate Suzanne Farrell, an effect that avoids caricature only by divine grace. The one thing that is absolutely fitting is his choice of music—Tchaikovsky's deeply tender *Variations on a Rococo Theme* for Cello, Op. 33, and *Nocturne,* Op. 19. Well, as Balanchine himself said, if you don't like the ballet, you can just close your eyes and listen.

Pina Bausch IS TRUE TO FORM IN HER version of the Kurt Weill–Bertolt Brecht *Seven Deadly Sins,* seen at the Brooklyn Academy of Music. With her customary relentless obsession, she concentrates on lust, and that of a particularly brutal and impersonal kind—lust that is mechanical and without appetite. Life, for her victimized protagonist, Anna, is a trial by degradation. Forced into prostitution, she is violated over and over again by a series of anonymous men who attack her singly and in gangs. Rape and helpless suffering—this is perhaps the quintessential Bauschian image. A woman—any woman, Everywoman—is abused by a man, by men at large, without any recourse. Occasionally she puts up a futile physical struggle; more often she submits limply, as if too dazed to know what's happening. She is entirely bereft of choice, will, or the means of revenge.

There are those who find the reiterated lurid image affecting. I can't say that I do, either in this piece—where Bausch betrays the score by ignoring its cynical wit—or in all the other works in her repertory, where the same image predominates. She tells us so little about who her eternal victim is, or what brought her to these straits. Nor do we know who her attackers are, though, admittedly, facelessness may be the point of them. We never find out why the woman's will is paralyzed, apart from the fact that she is assaulted with such deadening regularity. Bausch allows her no means of retaliation, doesn't even permit her to react with justifiable rage. The hideous acts take place in no specific context; a Bausch setting is, in essense, a boundless world of anomie. And there is no catharsis after the terrible deeds, only another blow falling on the numbed, defenseless flesh. No doubt this is an accurate metaphor for a segment of life, but to represent it as the whole of life is to work with a mote in the mind's eye. ■

What Europeans Turn To When They're Bored With White Wine.



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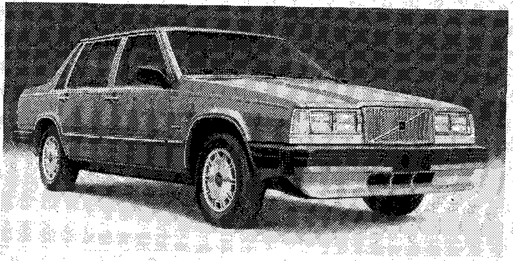

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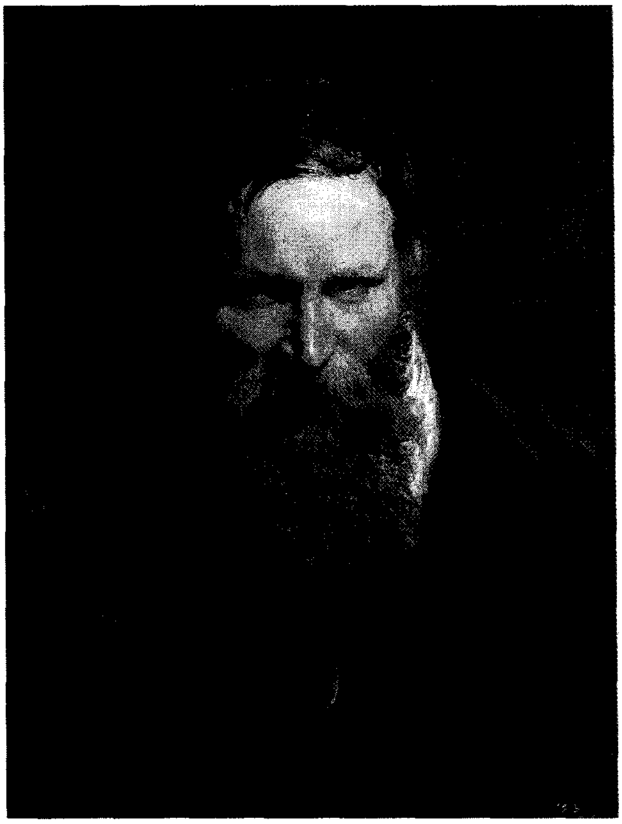
Art/Kay Larson

PRINCELY PLEASURES

"...The Liechtenstein collection—stone furniture, Rubenses, Van Dycks—is an exotic tour through Baroque absolutism..."

"Liechtenstein: The Princely Collections" is a show on a long fuse. It detonates toward the end in a cannonade of Rubens—from his achingly beautiful portraits of his small daughter and a bearded man, to the cacophonous grandeur of the *Decius Mus* cycle and *The Assumption of the Virgin,* the largest old master the Metropolitan has ever hung. Rubens tends to be underappreciated and undershown in the United States, where his blithe disregard for psychology or sobriety inflames our Puritan reserve. Those of us who've changed our minds in his favor have had to do so in the great European museums. This show is probably the best quick dip into the career of the Flemish court painter that New Yorkers are likely to see here. That it is preceded by the Baroque memorabilia of a Viennese noble family—incredibly detailed *pietre dure* stone furniture, an arsenal of guns and halberds, an awesome carved-ivory tankard, and a golden carriage—is merely one of the odder aspects of what can be an exceedingly strange exhibition.


LIVE AND UNTOUCHED: *Rubens's* Head of a Bearded Man.

The alien overtones arise from the extreme social distance between Americans in a modern democracy and the high aristocrats of the Holy Roman Empire. "Liechtenstein: The Princely Collections" is an exotic tour through Baroque absolutism. Unlike other royalist shows the Met has sponsored, this collection maintains a kind of integrity from having survived in the same family for almost 400 years.

The histories of the Liechtenstein family and of the country didn't converge until 1938, when the reigning prince evaded the German annexation of Austria by judiciously packing his bags and settling in Liechtenstein. Until then, the family lived in Vienna, whenever they weren't in residence at one of their numerous country castles. (The earliest castle, a romantic bit of brooding masonry rising grimly out of a limestone crag south of Vienna, was built in the twelfth century and was christened *liecht Stein,* or "stone of light.") The Liechtensteins—warriors, ambassadors, or both—were awarded princely rank in the seventeenth century. Next on their list of ambitions was a seat on the august Council of Princes, but to get there, the family needed more than the vast tracts of land they owned through what is now Austria and Czechoslovakia. In 1699, on the western edge of the empire, they found a tiny chunk of precipitous ridge (its peasantry had been ruined by a spendthrift owner) and bought it, adding the county of Vaduz in 1712.

The modern kingdom of Liechtenstein is a roaring mouse whose borders encompass half a Rhine River valley between Switzerland and Austria, rising up a breathtakingly steep mountainside to claim a small ski valley where Prince Charles and Lady Di test the slopes whenever they stay with their friends in Vaduz. The affairs of state in this verdant teapot rival anybody's for tempests. The princely family's return to Liechtenstein in 1938, after four centuries of splendor at court, makes the country's ruler something of an arriviste in the eyes of mountain farmers old enough to remember when the cows came home without the aid of royalty. The reigning prince, Franz Josef II, has retired to his art collection and has let his son run one of the world's great private fortunes. There is also a government, composed of more or less autonomous lawmakers who are "advised" by the family. This peculiarly unstable mix of democracy and feudalism occasionally threatens to ignite. The Metropolitan's exhibition, for instance, was meant to coincide with the opening of a museum in Liechtenstein, built by the government to house the princely collections. The collaboration between the government and the ruling house, which would have added an important small-museum stop to any European art tour, provoked some citizens into defiance, and is still in limbo.

It's hard for Americans to adjust to the notion that a show about Liechtenstein is focused chiefly on the family. We expect our leaders to be humble in their habits of consumption; the Hapsburgs, on the contrary, encouraged a dinosaurian luxury that astounds modern tastes. The golden carriage—outrageously carved, lacquered with putti, gilded down to the wheel nubs—is a colossal argument for the overthrow of empires. This Baroque mannerism may be a social object lesson, but it has lent the art here—the ivory carvings, the bronzes, the porcelains—an endearing frailty, as though these delicately embroidered pleasures were now bracketed by the cruelty of time. Suspend your metaphysical doubts long enough to study the German High Baroque tankard by the seventeenth-century Austrian Matthias Rauchmiller. Its theme, the rape of the Sabine women, is a leitmotiv of Imperial Vienna, an ecstatic merger of sensuality and violence. A single massive tusk, the bowl, has been worn away into a whirlwind of near-naked bodies, in thrall to passions carved nearly an inch deep.

The princes of Liechtenstein were also devoted art patrons, and the show's second half is filled with superb paintings—Dutch, Flemish, German, Italian, most of which have been hidden away from the world in private vaults. If there are uncanny echoes here of Vienna's great Kunsthistoriches Museum (and its Imperial treasury, the Schatzkammer), it's because princely taste never wandered far from Imperial models. There are splendid works here, especially an assortment of Van Dycks that would justify a trip to Europe.

But it's impossible to find yourself in a room with Rubens and not be lured by his snake-charming talents. The man was an awesome draftsman—so awesome he took himself for granted. Only a few of Rubens's works are not touched by his studio assistants. Hence the appeal of *Head of a Bearded Man*, which bears his traces throughout: in the brilliant layerings of the beard; in the hint of ribald wisdom in the eyes; but particularly in the uncanny aliveness of the skin, built out of red-orange glazes over patches of dull gray, so vital that it bears a trace of sunburn on the nose and cheeks.

Late Rubens is harder to take—*The Assumption of the Virgin*, despite the number of doors that had to be dismantled to get it into the museum, is a studio fantasy dusted in powdered sugar. The crowning moment of the princely collections is in the preceding room, where the *Decius Mus* cycle reigns with the tumultuous glory of the young Rubens. The ten paintings, done as cartoons for tapestries, are fire storms of pomp—especially the colossal Leonardoesque battle scene, in which the Roman consul Decius Mus charges to his death to save his legions and his country. Compared with Rubens's most famous cycle, the life story of Marie de' Medici, in the Louvre, the doomed consul had a happier fate. The Medici cycle—which has been seen by millions, while the Liechtenstein cycle has been closeted for centuries—is stupefying in its sycophancy and its mimicry of the absoluteness of the Baroque monarchies, their hubris, their worldliness, and their spiritual exhaustion. If the Liechtenstein government ever builds its museum, it will pay glorious tribute, through Decius Mus, to the ecstatic side of the Imperial Baroque. (Fifth Avenue at 82nd Street; through May 1.)

THE INSCRIPTION CUT INTO THE LINTEL of **Lauren Ewing**'s Pompeiian-red steel-columned Greek façade reads YOU ARE FIGHTING BACK THE WILDERNESS, a reference to Ewing's understanding of the role of culture in human life. That's only one of the layers of symbolism in this initially simple-looking installation. The colonnade looms against one wall of the Diane Brown Gallery; on the opposite wall is Ewing's black-and-white drawing of a head from Michelangelo's Sistine ceiling; it's superimposed over a Pompeiian-red wall-size landscape. Ewing is layering her observations about art and culture and their relation to (and alienation from) the natural world. There is a strong sense of presence in this installation that transcends the fragmentation of its parts. But then, I've been a fan since I first saw her symbolic architecture more than five years ago. (100 Greene Street; through November 6.)

SOME ARTISTS PREFER TO STAND ON THE edge of everything and giggle. The American artist and sometime expatriate **Cply** dropped his vowels at about the point he realized his gift for pictorial perversity. He managed to weather the New York School (he started painting in 1947) and all subsequent innovations without noticeable strain or indisposition. The results may be mixed, but they are uniquely his. I had always heard about Cply but never understood the fuss. Now his status as a minor off-color legend is due for reappraisal by a generation more likely to appreciate his comic talents. A survey of his semi-scatological career at Phyllis Kind is sometimes wickedly funny. (136 Greene Street; through November 2.) ■

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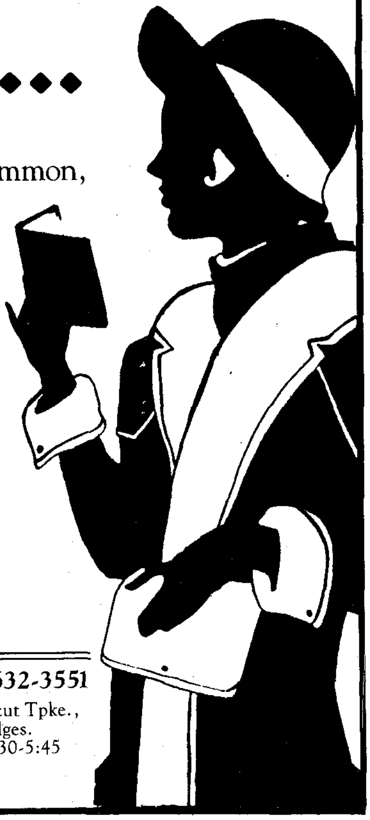

SALES & BARGAINS

BY LEONORE FLEISCHER

POSH SALE

THE NEW YORK ASSOCIATION FOR THE Blind's annual Posh Sale features gently worn designer clothing, some of it donated by celebrities; new items donated by designers; and secondhand clothing for men, women, and children. Gently worn designer clothing for women includes: Capraro black-velvet-and-blue-silk-taffeta strapless formal gown (size 8), from Polly Bergen, here $250; Linda Rossbach handmade black evening sweater and matching skirt (size 12), here $350; Galanos dress with jacket (size 10), here $500; Bob Mackie three-piece pants outfit with beaded mohair jacket (size 8/10), here $750; Halston sequined pants outfit (size 8/10), here $750; Bill Blass beaded dress (size 4/6), here $800. New designer clothes include: Krizia gray-velvet dress (size 8), here $100; Calvin Klein men's outerwear (sizes 40 and 42), here $40–$75; Calvin Klein corduroy and wool pants (sizes 32 and 34 only), here $25 and $40, respectively; Calvin Klein sport shirts, here $15; women's raincoats (sizes 8–18), sold as is, here $25–$50; Castleberry polyester blouses (sizes 8–12), here $15. Also, antique bed and table linens, and more. A.E., M.C., V., checks accepted; all sales final. *The Lighthouse, 110 East 60th St. (355-2200); Mon. and Thurs. 10 a.m.–7 p.m. and Tues., Wed., and Fri. till 6 p.m.; through 11/1.*

WATCH IT

AMONG THE WRISTWATCHES HERE AT 30 percent off are selections from the finest manufacturers. For example, from Baume & Mercier: women's and men's 14K-gold white-faced watches with Roman numerals, were $590 and $990, respectively, now $413 and $693; women's and men's 14K-gold bracelet watches, were $890 and $2,950, respectively, now $625 and $2,065. From Piaget Polo: women's and men's 18K-gold watches, were $2,990 and $3,990, respectively, now $2,093 and $2,793; women's 18K-gold Petite Polo bracelet watches, were $7,990, now $5,593. From Jean Lassale Thalassa: women's and men's stainless-steel-and 14K-gold bracelet watches, were $1,650 and $1,950, respectively, now $1,365 and $1,155; women's and men's 14K-gold watches, were $595 and $875, respectively, now $416 and $612. From Movado: women's and men's Museum watches,

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

were $285 and $295, respectively, now $199 and $207; women's and men's 14K-gold white-faced watches with Roman numerals, were $413 and $590, respectively, now $483 and $690. From Concord: women's and men's stainless-steel-and-14K-gold Concord Mariner watches, were $890 and $950, respectively, now $625 and $665; women's and men's 14K-gold watches, were $850 and $1,090, respectively, now $595 and $765. Also, Heuer men's diving watches, were $285, now $199; men's Pulsar watches, were $5,950, now $4,165; Raymond Weil women's and men's 18K-gold-electroplated watches, were $195, now $136; selected Omega wristwatches, now 50 percent off; and much more. A.E., D.C., M.C., V., checks accepted; all sales final. *William Barthman Jewelers, 174 Broadway, at Maiden Lane (732-0890); Mon.–Fri. 8 a.m.–5:30 p.m.; through 11/8.*

THE KNITTING MODE

THIS SHOWROOM IS OFFERING BEAUTIFUL and expensive hand-dyed yarns in pre-bagged sweater-size lots at 35–60 percent below retail. The yarn comes in large hanks, and each bag contains enough to fit the sizes indicated below. For example: solid-color and variegated home-spun Australian merino wool (women's size L), retail $86–$90 and $133–$150, respectively, here $50 and $90; pima cotton and cotton bouclé (women's size L), retail $85–$95, here $55; mohair (women's size L), retail $90, here $60; silk (women's size L), retail $180, here $72; merino-wool-and-silk blend (men's size L), retail $140, here $90. Free patterns. Checks accepted; no credit cards; all sales final. *Dyed in the Wool, Ltd., 252 West 37th St., eighteenth floor (563-6669); Sun. 11 a.m.–5 p.m. and Mon. noon–7 p.m.; 11/3 and 4 only.*

WIGGING OUT

WIGS FOR MEN AND WOMEN, FROM TRAditional to neon-colored punk styles, are reduced 20 percent here. The wigs, in many shapes and colors, come in synthetic and natural hair, and prices are based on length, thickness, and style. For example: ready-made and custom-made synthetic wigs, were $35–$150 and $75–$150, respectively, now $28–$120 and $60–$120; human-hair wigs (custom-made only), were $150–$400, now $120–$320. Free styling with every purchase. Checks accepted; no credit cards; all sales final. *Personal Appearance, Inc., 37 West 39th St., Room 1003 (354-2828);*

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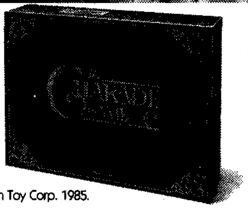

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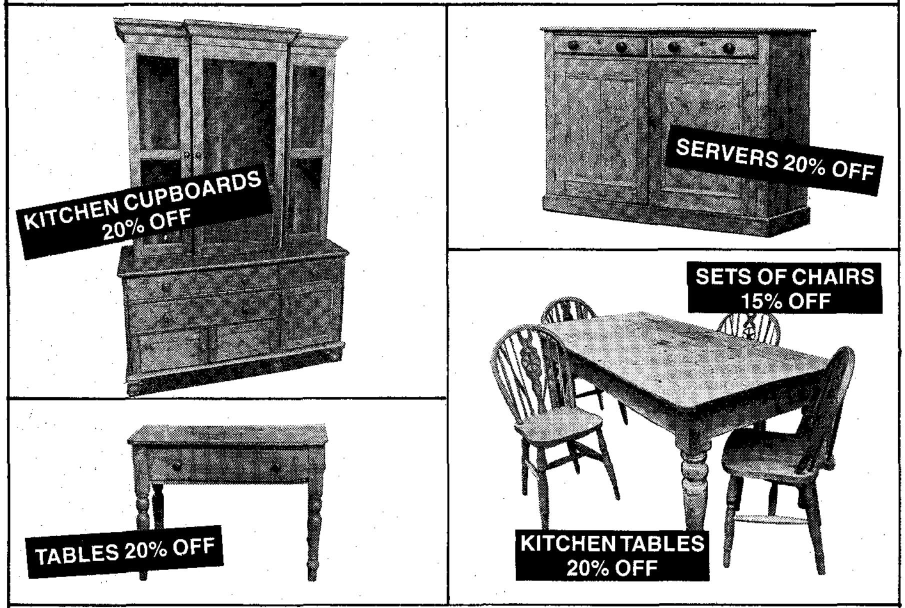

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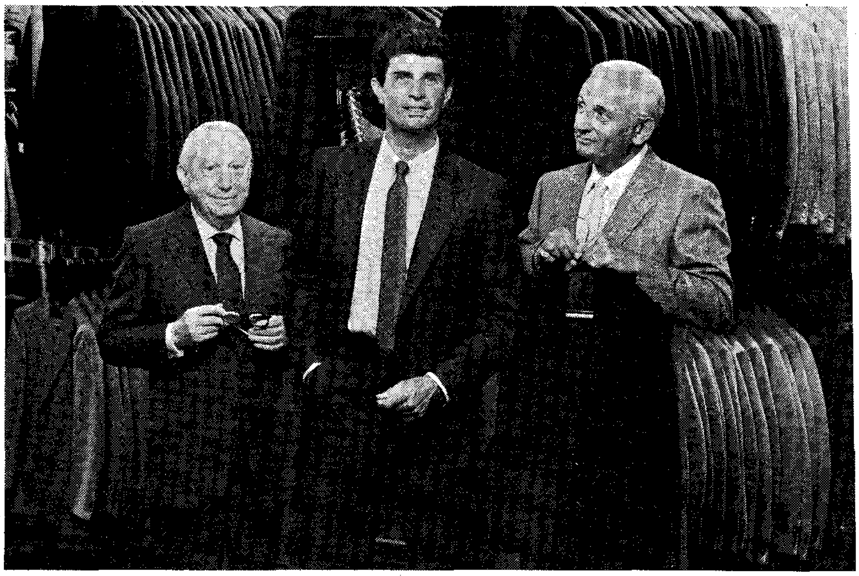

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Reason number two, Shelly Shapiro, at right, sees that each Fenwick customer is impeccably fitted.

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DRESSES

THIS YOUNG DESIGNER IS OFFERING HER dresses (sizes P–M, most in size S) at wholesale prices. For example: cotton-jersey dresses, here $75; wool-jersey dresses from previous seasons, here $100; rayon-matte-jersey dresses, here $125; wool-jersey sample dresses (size 8) from the current line, here $139–$175; rayon-gabardine dresses, here $100; linen dresses, here $100; linen jackets, here $65. Checks accepted; no credit cards; all sales final. *Sydney Carvin Milliken, Ltd., 1182 Broadway, near 28th St., Room 1405 (889-0109); Mon.–Fri. 11 a.m.–6 p.m.; through 11/1.*

JEWELRY

THIS TRUMP TOWER BOUTIQUE IS OFFERING reductions on one-of-a-kind jewelry items. The selection includes American Indian jewelry: museum-quality Navaho necklace with fifteen large turquoises set in silver, was $3,600, now $2,700; matching cuff bracelet with hand-cut turquoises and a center disk that reverses from turquoise to coral, was $725, now $544; matching earrings, were $145, now $109; contemporary-designer American Indian jewelry, including Mary Chourez single-strand necklace of tiny jet, turquoise, Heshi, and Pen-stone beads, was $840, now $630; Navaho and Hopi Indian belts, including leather belt with heavy silver conchas and buckles, was $2,850, now $2,138; also, rings, bracelets, belt buckles, and watchbands. Modern sterling-silver designs include choker-collar set with three lapis lazuli stones, was $640, now $512. Handcrafted ivory jewelry from Nepal, India, Tibet, and Africa, includes black-onyx-and-ivory-bead necklace with ivory pendant striped with onyx, was $420, now $277. A.E., M.C., V. accepted; no checks; exchanges possible. *Saity Jewelry, 725 Fifth Ave., at 56th St., fifth level (308-6570); Mon.–Sat. 10 a.m.–6 p.m.; through 11/11.*

PET SECURITY

PET ASSISTANCE, INC., A NONPROFIT HUmane society serving Westchester and the metropolitan area, is offering free I.D. tags, for cats and dogs, printed with the message IF I AM LOST OR INJURED, PLEASE CALL PET ASSISTANCE, INC., 914-235-3172; pet's registration number is also included. Register your pet when you receive the tag. If your pet is found, the organization will arrange for it to be held until you are contacted. Donations are accepted but not obligatory. For tag, send stamped, self-addressed envelope to: *Pet Assistance, Inc., Box 202, Wykagyl Station, New Rochelle, N.Y. 10804.* ■

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TO
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There's more than meets the eye in the
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CUE

A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 30

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Ave. of the Americas. 431-1590. #1—Opening Oct. 30: *Living at Risk; Witness to War.* #2—*Goodbye New York.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Oct. 31: *South Bronx Heroes; Evils of the Night.* Opening Nov. 1: *Death Wish 3.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Thru Oct. 31: *Prizzi's Honor; The Adventures of Buckeroo Banzai.* #2—*Himatsuri.*

5. WAVERLY—Ave. of the Americas at W. 3rd St. 929-8037. #1—Thru Oct. 31: *Mixed Blood.* Opening Nov. 1: *El Diputado.* #2—Thru Oct. 31: *Sweet Dreams.* Beg. Nov. 1: *Mixed Blood.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Ave. of the Americas. 674-6515. *Morons From Outer Space.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Oct. 30: *Gentlemen Prefer Blondes; The Seven Year Itch.* Oct. 31: *Island of Doomed Men; Face Behind the Mask.* Nov. 1–2: *Stage Fright; The Wrong Man.* Nov. 3: *The Iceman Cometh.* Nov. 4: *Smiles of a Summer Night; A Lesson in Love.* Nov. 5: *Dementia 13; The Terror.*

11. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Oct. 30–31: *The Boys in the Band; Something for Everyone.* Nov. 1–2: *Gallipoli; The Year of Living Dangerously.* Nov. 3: *Fanny & Alexander; Persona.* Nov. 4–5: *Putney Swope; Bananas.*

12. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Kiss of the Spider Woman.* #2—*Krush Groove.*

13. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Back to the Future.* #3—*La Chèvre.* #4—*Crossover Dreams.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. 989-0060. #1—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Sweet Dreams.* #2—*Jagged Edge.* #3—*Commando.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *After Hours.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Commando.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Plenty.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Jagged Edge.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Compromising Positions.* #2—Thru Oct. 31: *Silver Bullet.* Opening Nov. 1: *To Live and Die in L.A.* #3—*Marie.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*School Spirit.* #2—Thru Oct. 31: *South Bronx Heroes.* Opening Nov. 1: *A Nightmare on Elm Street, Part 2.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. Thru Oct. 31: *Cease Fire.* Opening Nov. 1: *To Live and Die in L.A.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2—*Silver Bullet.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Remo Williams: The Adventure Begins . . . .* #2 & #3—*Commando.* #4—*Better Off Dead.* #5—*Rambo: First Blood Part II.* #6—*Evils of the Night.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Year of the Dragon.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *After Hours.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Plenty.* **EMBASSY 3**—*The Emerald Forest.* **EMBASSY 4**—*Sweet Dreams.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Krush Groove.* #2—*Krush Groove.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Silverado.*

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru Oct. 31: *Re-animator.* Opening Nov. 1: *Death Wish 3.* #2—*Jagged Edge.*

41. GUILD 50TH STREET—50th St. bet. Fifth Ave. and Ave. of the Americas. 757-2406. *Agnes of God.*

43. ZIEGFELD—54th St. W. of Ave. of the Americas. 765-7600. *Fantasia.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Goodbye New York.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. *Onimasa.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *After Hours.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Hail Mary.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Ave. of the Americas. 581-7360. *Colonel Redl.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Doctor and the Devils.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *When Father Was Away on Business.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *Dance With a Stranger.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Krush Groove.* #2—*Remo Williams: The Adventure Begins . . . .*

54. BARONET—Third Ave. at 59th St. 355-1663. *Agnes of God.* **CORONET**—*Jagged Edge.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Plenty.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. Thru Oct. 31: *Mishima: A Life in Four Chapters.* Opening Nov. 1: *Eleni.* **CINEMA II**—753-0774. *Plenty.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Sweet Dreams.* #2—832-2720. *Back to the Future.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Twice in a Lifetime.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Marie.* #2—*Cease Fire.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Thru Oct. 31: *Compromising Positions.* Opening Nov. 1: *Macaroni.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Oct. 31: *Prizzi's Honor.* Opening Nov. 1: *Death Wish 3.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Oct. 31: *Re-animator.* Opening Nov. 1: *A Nightmare on Elm Street, Part 2.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—Thru Oct. 31: *Silver Bullet.* Opening Nov. 1: *To Live and Die in L.A.* #2—*Remo Williams: The Adventure Begins . . . .*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Commando.* #2—*Krush Groove.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Compromising Positions.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kiss of the Spider Woman.* #2—*A Year of the Quiet Sun.* #3—*Sheer Madness.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1 & #2—*Shoah.* Wed.-Sat.: Part One; Sun.-Tue.: Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Screen Teams. Oct. 29-30: *Footlight Parade; Gold Diggers of 1933; Snow White* (1933). Oct. 31-Nov. 2: *Grand Hotel; Rasputin and the Empress.* Nov. 3-4: *A Night at the Opera; The Three Musketeers* (1939); *Rabbit of Seville.* Nov. 5-6: *Orphans of the Storm; The Guardsman.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—Thru Oct. 31: *La Chèvre.* Opening Nov. 1: *Sotto, Sotto.* #2—*Acqua e Sapone.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Marie.* #2—Thru Oct. 31: *Silver Bullet.* Opening Nov. 1: *To Live and Die in L.A.* #3—*Sweet Dreams.* #4—*Plenty.* #5—*After Hours.* #6—*Better Off Dead.*

86. THALIA—95th St. W. of B'way. 222-3370. Oct. 30: *Goyokin.* Oct. 31: *Horror Hotel; Carnival of Souls.* Nov. 1-2: *Hollywood Out-takes;* The Rest of Hollywood Out-takes. Nov. 3: *Bizet's Carmen.* Nov. 4: *Closely Watched Trains; Loves of a Blonde.* Nov. 5: *By Design; The Group.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Opening Nov. 1: *Out of Order.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Krush Groove.* #2—Thru Oct. 31: *Sweet Dreams.* Opening Nov. 1: *Death Wish 3.* #3—*Back to the Future.* #4—Thru Oct. 31: *Re-animator.* Opening Nov. 1: *A Nightmare on Elm Street, Part 2.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Commando.* #2—Thru Oct. 31: *School Spirit; South Bronx Heroes.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.-3:30, Wed., Fri.-Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.-Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, thru Dec. 14, Fri-Sat., 6:30-7:30: *TV Stripes on Tree Stumps,* a video installation by Buky Schwartz. The Forgotten Clowns: Nov. 1 at 7:30: Films (1925-27) by and with Charley Chase; Nov. 2 at 7:30: Lloyd Hamilton: *Crushed* (1924) and *Nobody's Business* (1926); and Lupino Lane: *Sword Points* (1928), *The Roaming Romeo* (1928), and other films.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4; series tickets available. Films From Korea. Nov. 1 at 8: *The Wheel* (South Korea, 1984) by Lee Doo-yong.

BEACON THEATER—2124 B'way at 74th St. 787-1477. Tickets $25 at the door; $20 from Chargit (944-9300) or Teletron (947-5850). Oct. 31 at 12 midnight: Tenth-anniversary screening of *The Rocky Horror Picture Show* (1975) by Jim Sharman; doors open at 6:30, pre-screening entertainment at 8:30.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Oct. 30 at 7:30: *Cover Girl* (1944) by Charles Vidor, with Rita Hayworth and Gene Kelly.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Oct. 31 at 8 (benefit; adm. $6; reservations suggested): *Vortex* (1982) by Scott and Beth B. Nov. 1 at 8: *Me Minus You,* an expanded cinema performance by Nick Zedd and others, and *Geek Maggot* (1983) by Zedd. Nov. 2 at 8 & 11: Super 8 films: *The Right Side of My Brain* (1985) and *Manhattan Love Suicide* (1985) by Richard Kern, and *The Specialist* (1984) and *Last Rites* (1985) by Scott B; filmmakers present. Nov. 3 at 8 & 10:30: Surrealism and After: *Entr'acte* (France, 1924) by René Clair and Francis Picabia, *La Coquille et le Clergyman* (France, 1928) by Germaine Dulac, *Mr. Frenhofer and the Minotaur* (1948) by Sydney Petersen, and *Fuji* (1974) by Robert Breer.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Oct. 30 at 12:30, 3:15, 6 & 8:45: *Le Chat et la souris* (France, 1975) by Claude Lelouch.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. Endangered Documentary and Other Species. Nov. 1 at 7: Censored BBC documentary *At the Edge of the Union* (Great Britain, 1985) by Paul Hamann, and *The Last Hunger Strike?* (1983) by James Gaffney, Tami Gold, and Illan Ziv.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screenings. A New Beginning—Germany After 1945. Nov. 2 at 2: *A Foreign Affair* (1948) by Billy Wilder.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Nov. 2 at 8: *David and Lisa* (1962) by Frank Perry.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Tora-san Returns: Nov. 1 at 7:30: *Tora-san Forget-Me-Not* (Japan, 1973) by Yoji Yamada, with Torajiro Kuruma. Spectacular Samurai: Nov. 2 at 2: *Samurai Banners* (Japan, 1969) by Hiroshi Inagaki.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting: Jewish Artists in Paris. Nov. 3 at 12:30, 1:30 & 2:30: "A Glimpse of the Inner Life of Marc Chagall" (1962) from *Directions,* and "Jacques Lipchitz at 75" (1966) from *Eternal Light.*

6

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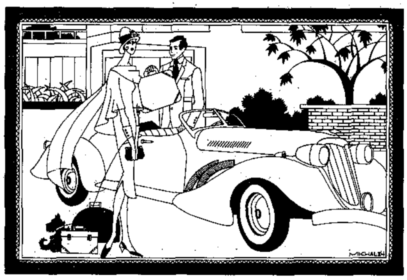

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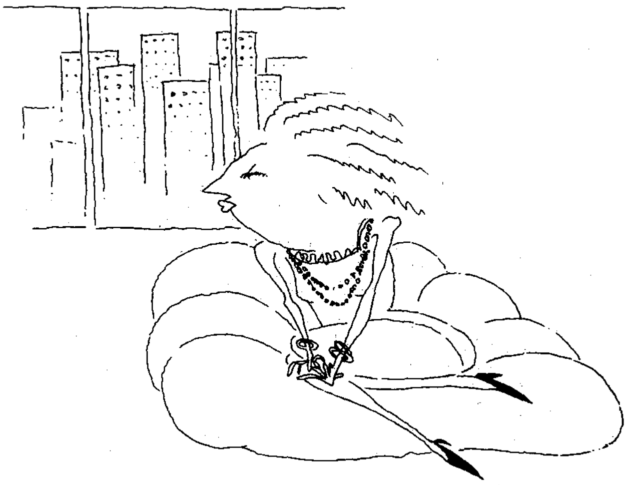

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MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Oct. 31 at 8: Video by Merrill Aldighieri and Joe Tripician, and Jamie Walters; artists present. Personal Cinema Series: Nov. 2 at 8: Films by Robert Morgan; filmmaker present.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.-Sat., 12 noon–5. Thru Nov. 2: Television's Silents: Silent Films Newly Restored and Orchestrated for Television. Thru Nov. 14: Leonard Bernstein: The Television Work.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Film-Utsav India. Nov. 2 at 1: *Monsoon* (India, 1949) by and with Raj Kapoor; at 5: *Love Sublime/Love Truth and Beauty* (India, 1978) by Raj Kapoor. Nov. 3 at 1: *Stay Awake* (India, 1957) by Sombhu Mitra and Amit Maitra, with Raj Kapoor; at 5: *My Name Is Joker/ I Am a Clown* (India, 1970) by and with Raj Kapoor. Nov. 4 at 2: (See Nov. 2 at 1); at 6: (See Nov. 2 at 5). Nov. 5 at 2: (See Nov. 3 at 1); at 6: *Eternal Light/Immortal Flame* (India, 1936) by V. Shantaram. **Titus Theater 2:** Oct. 31 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *Tosca's Kiss* (Switzerland, 1984) by Daniel Schmid. Nov. 1: Best of Annecy '85: International selection of animated films: at 3: Program I; 6:30: Program II. Nov. 2 at 12:30: Warner Bros. Cartoons Golden Jubilee: Directed by Robert McKimson; 2:30 & 5:30: Best of Annecy '85 (See Nov. 1): 2:30: Program II; 5:30: Program I. Nov. 3 at 12:30: (See Nov. 2 at 12:30); 2:30 & 5:30: Annecy: Twenty-five Years: International selection of prize-winning animated films from the Festival D'Annecy: 2:30: Program I; 5:30: Program II. Nov. 4 at 1: Animation '85: Works by twelve ASIFA workshops from around the world; at 3 & 6:30: Animated films by Paul Glabicki; filmmaker present at 6:30 screening only (Cineprobe). Nov. 5 at 3 & 6:30: Films From the Archives: *Au Bagne* (France, 1905) by Ferdinand Zecca, *L'Arroseur est Arrosé* (France, 1895) by Louis Lumière, *Autour d'une Cabine* (France, 1894) by Emile Reynaud, and *L'Age d'or* (France, 1930) by Luis Buñuel.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.-Thu.) and members $3; under 16, $2.50. Oct. 29–30 at 8: *There Was a War When I Was a Child* (Japan, 1982) by Sadaro Saito. Oct. 31 at 7:30 (special $2 Halloween adm.; prizes awarded for the best costumes): *Them* (1954) by Gordon Douglas, and *The Attack of the 50 Foot Woman* (1958). Nov. 1–2 at 8 & 10, Nov. 3 at 5:30 & 7:30, Nov. 4 at 7:30 & 9:15: *Dangerous Moves* (Switzerland, 1984) by Richard Dembo. Nov. 5 at 8: *Chan Is Missing* (1981) by Wayne Wang.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Nov. 2 at 1:30: *Private Benjamin* (1980) by Howard Zieff, with Goldie Hawn.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Oct. 31, Nov. 5–14: Tue.-Sun. at 7 & 9:30, Fri.-Sun. at 4:30: *Paris, Texas* (1984) by Wim Wenders. Nov. 1 at 6, Nov. 2–3 at 5 (tickets $10/$8; on sale Oct. 28 at 1): *Die Nacht* (West Germany, 1985) by Hans Jürgen Syberberg, with Edith Clever; Syberberg and Clever present. Free: Fri.-Sun. at 2: *Dance Black America* (1985) by D. A. Pennebaker and Chris Hegedus.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. New York, New York! Nov. 2 at 2: *N.Y., N.Y.* (1958) by Francis Thompson, *New York City Diary* (1974) by Howard Guttenplan, *In the Streets* (ca. 1940) by Cecile Starr, and *Bridge High* (1976) by Manfred Kirchheimer.

THE SOUNDS OF SILENTS—Beacon Theatre, 2124 B'way at 74th St. 787-1477. Adm. $6 & $7; senior citizens and children half price. Nov. 4 at 2 & 8: *The Thief of Bagdad* (1924) by Raoul Walsh, with Douglas Fairbanks; live organ accompaniment.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Early Antonioni. Nov. 1 at 8, Nov. 3 at 1:30: *Cronaca di un Amore* (Italy, 1950) and *N.U.* (Italy, 1948) by Michelangelo Antonioni.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue., 1–8, Wed.-Sat., 11 a.m.–5, Sun., 12 noon–6. Thru Nov. 3: *The Allure of the Concentric* (1985), a multi-channel video installation by Rita Myers.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $8. Novels Into Film. Nov. 3 at 7:30: *Deliverance* (1972) by John Boorman, with Jon Voight and Burt Reynolds, based on James Dickey's novel; Dickey present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Krush Groove.* #2—*Commando.* #3—Thru Oct. 31: *Remo Williams: The Adventure Begins* . . . . Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #4—Beg. Nov. 1: *Death Wish 3.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Oct. 31: *American Ninja; Ninja III.* Beg. Nov. 1: *Crossover Dreams.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Jagged Edge.* #2—Thru Oct. 31: *Commando.* Beg. Nov. 1: *To Live and Die in L.A.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Remo Williams: The Adventure Begins* . . . . #2—*Commando.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Oct. 31: *South Bronx Heroes; Evils of the Night.* Beg. Nov. 1: *Death Wish 3.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Krush Groove.* #2—*Commando.* #3—Thru Oct. 31: *Evils of the Night.* Beg. Nov. 1: *Death Wish 3.* #4—Thru Oct. 31: *Re-animator.* Beg. Nov. 1 (tent.): *Back to the Future.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Oct. 31: *South Bronx Heroes; Evils of the Night.* Beg. Nov. 1: *Death Wish 3.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Krush Groove.* #2—Thru Oct. 31: *Silver Bullet.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Commando.* #2—*Jagged Edge.* #3—*Remo Williams: The Adventure Begins* . . . . #4—*Re-animator.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Oct. 31: *Marie.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*South Bronx Heroes.* #2—*Commando.* #3—*Krush Groove.* #4—*Krush Groove.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Oct. 31: *Re-animator.* Beg. Nov. 1: *Death Wish 3.* #2—Thru Oct. 31: *Evils of the Night.* Beg. Nov. 1: *Death Wish 3.* #3—Thru Oct. 31: *Remo Williams: The Adventure Begins* . . . . Beg. Nov. 1: *Re-animator; Evils of the Night.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Commando.* #2—*South Bronx Heroes.* #3—*Agnes of God.* #4—*Better Off Dead.* #5—*Re-animator.* #6—*Jagged Edge.* #7—*Remo Williams: The Adventure Begins* . . . . #8—*Silver Bullet.* #9—*Fantasia.* #10—*Krush Groove.*

BROOKLYN

AREA CODE 718

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Krush Groove.* #2—*Remo Williams: The Adventure Begins* . . . . #3—Thru Oct. 31: *Evils of the Night.* Beg. Nov. 1: *Death Wish 3.* #4—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #5—Thru Oct. 31: *Re-animator.* Beg. Nov. 1: *To Live and Die in L.A.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Oct. 31: *Remo Williams: The Adventure Begins* . . . . Beg. Nov. 1 (tent.): *Death Wish 3.* #2—Thru Oct. 31: *Re-animator; Evils of the Night.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*School Spirit.* #2—*Back to the Future.* #3—Thru Oct. 31: *Silver Bullet.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Commando.* #2—*Krush Groove.* #3—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.* #4—*After Hours.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Oct. 31: Russian films. Beg. Nov. 1: *Death Wish 3.* #2—Thru Oct. 31: *Re-animator; Evils of the Night.* Beg. Nov. 1: *To Live and Die in L.A.* #3—*Krush Groove.* #4—*Remo Williams: The Adventure Begins* . . . . #5—*Goodbye New York.* #6—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru Oct. 31: *Sweet Dreams.* #2—Thru Oct. 31: *Back to the Future.*

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N.Y. Mag. 4/85

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MOVIES

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Krush Groove.* #2—Thru Oct. 31: *Commando.* Beg. Nov. 1: *To Live and Die in L.A.* #3—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Kiss of the Spider Woman.* #2—*Agnes of God.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Commando.* #2—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . ; Evils of the Night.* Beg. Nov. 1: *Death Wish 3.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Krush Groove.* #2—*South Bronx Heroes.* #3—*Silver Bullet.* #4—*Re-animator.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Krush Groove.* #2—Thru Oct. 31: *Re-animator; Evils of the Night.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #3—*Commando.* #4—Beg. Nov. 1: *Death Wish 3.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—Thru Oct. 31: *Silver Bullet.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Sweet Dreams.* #2—*After Hours.* #3—*Fantasia.* #4—*Agnes of God.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.* #2—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Oct. 31: *Compromising Positions.* #2—Beg. Nov. 1: *Jagged Edge.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Krush Groove.* #2—Thru Oct. 31: *Re-animator; Evils of the Night.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #3—*Goodbye New York.* #4—*Commando.* #5—*Jagged Edge.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Oct. 31: *Jagged Edge.* #2—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1: *Death Wish 3.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Commando.* #2—Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *To Live and Die in L.A.* #3—Thru Oct. 31: *Evils of the Night.* Beg. Nov. 1: *Death Wish 3.* #4—Thru Oct. 31: *Re-animator.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #5—*Krush Groove.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. Program unavailable.

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Oct. 31: *Re-animator; Evils of the Night.* #2—*Krush Groove.* #3—*Commando.* #4—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1: *Death Wish 3.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*After Hours.* #2—*School Spirit.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Fantasia.* #2—*Agnes of God.* #3—Thru Oct. 31: *Goodbye New York.* Beg. Nov. 1: *Death Wish 3.* #4—*Krush Groove.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Oct. 31: *Brewster's Millions; Streets of Fire.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Krush Groove.* #2—*Commando.* #3—*Remo Williams: The Adventure Begins . . . .* #4—Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1: *Death Wish 3.* #5—*Back to the Future.* #6—*The Gods Must Be Crazy.* #7—*Plenty.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—Thru Oct. 31: *Silver Bullet.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Commando.* #2—*Jagged Edge.* #3—*Back to the Future.* #4—*Re-animator.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Oct. 31: *Re-animator.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—*Silver Bullet; South Bronx Heroes.* #3—*Back to the Future.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *Death Wish 3.* #2—*After Hours.* #3—*Krush Groove.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Jagged Edge.* #4—*Evils of the Night.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Marie.* #2—*Goodbye New York.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Oct. 31: *Compromising Positions.* #2—Thru Oct. 31: *Cocoon.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Fantasia.* #2—*Jagged Edge.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *School Spirit.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Krush Groove.* #2—*Agnes of God.* #3—Thru Oct. 31: *Evils of the Night; Better Off Dead.* Beg. Nov. 1: *Death Wish 3.* #4—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1 (tent.): *Death Wish 3.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Jagged Edge.* #2—*Agnes of God.* #3—*Krush Groove.* #4—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1: *Death Wish 3.* #5—*Commando.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Kiss of the Spider Woman.* #2—Thru Oct. 31: *Silver Bullet.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Remo Williams: The Adventure Begins . . . .* #2—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *To Live and Die in L.A.* #3—Thru Oct. 31: *A View to a Kill.* Beg. Nov. 1: *Death Wish 3.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Oct. 31: *Re-animator.* Beg. Nov. 1: *Death Wish 3.* #2—*School Spirit.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Oct. 31: *Evils of the Night.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—*Krush Groove.* #3—*Commando.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Cocoon.* #2—Thru Oct. 31: *Key Exchange; Johnny Dangerously.* Beg. Nov. 1: *The Gods Must Be Crazy.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Commando.* #2—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . ; Evils of the Night.* Beg. Nov. 1: *Death Wish 3.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Oct. 31: *Teen Wolf; Alphabet City.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Invasion U.S.A.* #2—*School Spirit.* #3—*The Emerald Forest.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Jagged Edge.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Jagged Edge.* #2—*Re-animator.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Plenty.* #2—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Oct. 31: *Sweet Dreams.* #2—Thru Oct. 31: *Evils of the Night.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.* #2—*Fantasia.*

402. NEW DORP—LANE—351-2110. *Krush Groove.*

403. NEW DORP—RAE—979-0444. #1—Thru Oct. 31: *After Hours.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—*Agnes of God.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Back to the Future.* #2—*Commando.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Krush Groove.* #2—Thru Oct. 31: *Re-animator.* Beg. Nov. 1: *Death Wish 3.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Jagged Edge.*

501. BALDWIN—RKO—223-9230. Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *Death Wish 3.*

502. BELLEROSE—RKO—775-1351. Oct. 30–Nov. 5: *Rambo: First Blood Part II.*

503. BELLMORE—THE MOVIES—783-7200. Thru Oct. 31: *Cocoon.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Krush Groove.* #2—*Better Off Dead.* #3—*Kiss of the Spider Woman.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Jagged Edge.* #2—*Remo Williams: The Adventure Begins . . . .* #3—Thru Oct. 31: *Evils of the Night; Re-animator.* Beg. Nov. 1: *Death Wish 3.* #4—*After Hours.*

508. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Krush Groove.* #2—*Back to the Future.* #3—Thru Oct. 31: *Commando.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #4—Thru Oct. 31: *Compromising Positions.* Beg. Nov. 1: *To Live and Die in L.A.*

509. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru Oct. 31: *Silver Bullet.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—*Commando.* #3—*After Hours.*

510. GARDEN CITY PARK—RKO PARK EAST—741-8484. Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.*

511. GREAT NECK—SQUIRE—466-2020. #1—*After Hours.* #2—*Fantasia.* #3—*Goodbye New York.*

512. HEWLETT—RKO—791-6768. Oct. 30–Nov. 5: *Rambo: First Blood Part II.*

513. HICKSVILLE—HICKSVILLE—931-0749. #1—*Evils of the Night.* #2—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1: *Death Wish 3.*

514. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Fantasia.* #3—*Krush Groove.* #4—Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1: *To Live and Die in L.A.* #5—*Commando.* #6—*Jagged Edge.*

515. LAWRENCE—RKO—371-0203. #1—Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—*Jagged Edge.* #3—Thru Oct. 31: *Krush Groove.* Beg. Nov. 1: *To Live and Die in L.A.*

516. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Oct. 31: *Key Exchange.* Beg. Nov. 1: *Cocoon.* #2—Thru Oct. 31: *Teen Wolf.* Beg. Nov. 1: *School Spirit; Streetwalkin'.*

517. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Sweet Dreams.* #2—*School Spirit.* #3—*Compromising Positions.* #4—*Back to the Future.* #5—Thru Oct. 31: *Silver Bullet.* #6—*Commando.*

518. LONG BEACH—PARK AVENUE—432-0576. Thru Oct. 31: *Goodbye New York; Gremlins.*

519. LYNBROOK—LYNBROOK—593-1033. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Evils of the Night.* #4—Thru Oct. 31: *Goodbye New York.* Beg. Nov. 1: *Death Wish 3.*

520. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

521. MALVERNE—TWIN—599-6966. #1—*Cocoon.* #2—Thru Oct. 31: *Teen Wolf.* Beg. Nov. 1: *Key Exchange.*

522. MANHASSET—MANHASSET—627-7887. #1—*Jagged Edge.* #2—Thru Oct. 31: *Compromising Positions.* Beg. Nov. 1: *Death Wish 3.* #3—*Commando.*

523. MANHASSET—RKO CINEMA—627-1300. *Kiss of the Spider Woman.*

524. MASSAPEQUA—PEQUA—799-6464. Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.*

525. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1: *To Live and Die in L.A.* #2—*Krush Groove.* #3—*Agnes of God.* #4—*Remo Williams: The Adventure Begins . . . .* #5—Thru Oct. 31: *Re-animator.* Beg. Nov. 1: *Jagged Edge.* #6—*Commando.* #7—*Back to the Future.* #8—*After Hours.* #9—*Evils of the Night.*

527. MERRICK—TWIN—546-1270. #1—Thru Oct. 31: *Compromising Positions.* #2—Program unavailable.

528. NEW HYDE PARK—HERRICKS—747-0555. #1—*Remo Williams: The Adventure Begins . . . .* #2—Thru Oct. 31: *Cocoon.* Beg. Nov. 1: *Death Wish 3.*

529. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Oct. 31: *Compromising Positions.* #2—Thru Oct. 31: *Cocoon.*

530. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Oct. 31: *Invasion U.S.A.*

531. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—*Remo Williams: The Adventure Begins . . . .*

532. PLAINVIEW—RKO MORTON VILLAGE—938-2323. Thru Oct. 31: *Compromising Positions.* Beg. Nov. 1: *Death Wish 3.*

533. PLAINVIEW—RKO TWIN—931-1333. #1—Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *Death Wish 3.* #2—Thru Oct. 31: *Krush Groove.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

534. PORT WASHINGTON—MOVIES—944-6200. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Krush Groove.* #3—Beg. Nov. 1: *Cocoon.*

535. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Back to the Future.*

536. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*After Hours.* #2—*Plenty.*

537. ROSLYN—ROSLYN—621-8488. #1—*Agnes of God.* #2—Thru Oct. 31: *Marie.* Beg. Nov. 1: *To Live and Die in L.A.*

538. SYOSSET—SYOSSET—921-5810. #1—*After Hours.* #2—*Sweet Dreams.* #3—*Plenty.*

539. SYOSSET—UA CINEMA 150—364-0700. *Agnes of God.*

540. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Compromising Positions.* #2—*Plenty.* #3—*Commando.*

541. VALLEY STREAM—SUNRISE—825-5700. #1—*Krush Groove.* #2—*Back to the Future.* #3—*Jagged Edge.* #4—*After Hours.* #5—*Fantasia.* #6—*Agnes of God.* #7—*School Spirit.* #8—*Evils of the Night.* #9—*Remo Williams: The Adventure Begins . . . .* #10—*Better Off Dead.* #11—*Silver Bullet.* #12—*Re-animator.*

542. WANTAGH—RKO—781-6969. *Goodbye New York.*

543. WESTBURY—DRIVE-IN—334-3400. #1—*Evils of the Night.* #2—Thru Oct. 31: *Commando.* Beg. Nov. 1: *Death Wish 3.* #3—*Re-animator.*

544. WESTBURY—WESTBURY—333-1911. #1—*Compromising Positions.* #2—*The Gods Must Be Crazy.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Krush Groove.* #2—*Evils of the Night.* #3—*Agnes of God.*

601. BABYLON—RKO—669-0700. #1—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—*Commando.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Silver Bullet.* #3—*Re-animator.*

603. BAY SHORE—CINEMA—665-1722. Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1: *Death Wish 3.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*After Hours.* #2—*School Spirit.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Evils of the Night.*

607. CENTER MORICHES—CENTER—878-2100. Program unavailable.

609. COMMACK—MULTIPLEX—462-6953. #1—*Commando.* #2—*Re-animator.* #3—*Back to the Future.* #4—*After Hours.* #5—*Krush Groove.* #6—*Remo Williams: The Adventure Begins . . . .* #7—*Better Off Dead.* #8—*Agnes of God.* #9—*Fantasia.* #10—*Silver Bullet.*

610. COMMACK—RKO—499-4545. #1—*Jagged Edge.* #2—*Plenty.*

611. CORAM—PINE—698-6442. #1—*Commando.* #2—*Back to the Future.* #3—*Re-animator.* #4—*Invasion U.S.A.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Agnes of God.* #2—*Fantasia.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Commando.* #5—Thru Oct. 31: *After Hours.* Beg. Nov. 1: *To Live and Die in L.A.* #6—Thru Oct. 31: *Silver Bullet.* Beg. Nov. 1: *Death Wish 3.* #7—*Jagged Edge.* #8—*Krush Groove.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*After Hours.* #2—*Fantasia.* #3—Thru Oct. 31: *Commando.*

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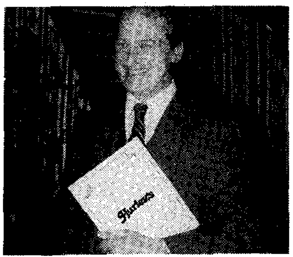

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Beg. Nov. 1: *Death Wish 3.* #4—*Remo Williams: The Adventure Begins . . . .* #5—*Sweet Dreams.*

615. ELWOOD—ELWOOD—499-7800. #1—Thru Oct. 31: *The Gods Must Be Crazy.* Beg. Nov. 1: *To Live and Die in L.A.* #2—*Cocoon.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Better Off Dead.* #2—*Back to the Future.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—Thru Oct. 31: *Krush Groove.* Beg. Nov. 1: *Death Wish 3.* #2—*Commando.* #3—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #4—Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1: *To Live and Die in L.A.*

620. HUNTINGTON—RKO WHITMAN—423-1300. *After Hours.*

621. ISLIP—ISLIP—581-5200. #1—*Commando.* #2—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.* #3—*Krush Groove.*

622. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru Oct. 31: *Plenty.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

623. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

624. LINDENHURST—LINDENHURST—888-5400. Thru Oct. 31: *Compromising Positions.* Beg. Nov. 1: *Better Off Dead.*

625. MATTITUCK—MATTITUCK—298-4405. #1—Thru Oct. 31: *Marie.* Beg. Nov. 1: *To Live and Die in L.A.* #2—*Jagged Edge.* #3—*School Spirit.* #4—*Remo Williams: The Adventure Begins . . . .* #5—*Krush Groove.*

627. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru Oct. 31: *Commando.* Beg. Nov. 1: *Death Wish 3.* **OUTDOOR**—Closed.

628. NORTHPORT—NORTHPORT—261-8600. Thru Oct. 31: *Compromising Positions.* Beg. Nov. 1: *Better Off Dead.*

629. OAKDALE—OAKDALE—589-8118. Thru Oct. 31: *Compromising Positions.* Beg. Nov. 1 (tent.): *Better Off Dead.*

630. PATCHOGUE—TRIPLEX—475-0601. #1—Thru Oct. 31: *Silver Bullet.* Beg. Nov. 1: *To Live and Die in L.A.* #2—*After Hours.* #3—*Krush Groove.*

631. PATCHOGUE—RKO PLAZA—475-5225. #1—Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.*

632. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Commando.* **OUTDOOR**—Thru Oct. 31: *Creature; Re-animator.* Beg. Nov. 1: *Back to the Future.*

633. PATCHOGUE—SUNWAVE—475-7766. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Evils of the Night.*

634. PORT JEFFERSON—MINI EAST—928-6555. Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1 (tent.): *Kiss of the Spider Woman.* **WEST**—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1 (tent.): *Remo Williams: The Adventure Begins . . . .*

635. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Oct. 30–Nov. 5: *Rambo: First Blood Part II.*

636. RIVERHEAD—SUFFOLK—727-3133. *Commando.*

637. SAG HARBOR—SAG HARBOR—725-0010. Thru Oct. 31: *Crossover Dreams.* Beg. Nov. 1: *Danton.*

638. SAYVILLE—SAYVILLE—589-0232. #1—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *To Live and Die in L.A.* #2—Thru Oct. 31: *Better Off Dead.* #3—Thru Oct. 31: *Sweet Dreams.*

640. SHIRLEY—TWIN—281-4466. #1—Thru Oct. 31: *Re-animator.* Beg. Nov. 1 (tent.): *Silver Bullet.* #2—Thru Oct. 31: *Mad Max Beyond Thunderdome.* Beg. Nov. 1 (tent.): *Sweet Dreams.*

641. SMITHTOWN—SMITHTOWN—265-1551. *Agnes of God.*

642. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *To Live and Die in L.A.* #2—*Kiss of the Spider Woman.* #3—Thru Oct. 31: *Krush Groove.* Beg. Nov. 1 (tent.): *Agnes of God.*

643. STONY BROOK—LOEWS—751-2300. #1—*School Spirit.* #2—*Back to the Future.* #3—*Krush Groove.*

644. WEST ISLIP—TWIN—669-2626. #1—Thru Oct. 31: *Compromising Positions.* Beg. Nov. 1 (tent.): *Sweet Dreams.* #2—Thru Oct. 31: *Cocoon.*

645. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Agnes of God.* #2—*Jagged Edge.*

646. WESTHAMPTON—WESTHAMPTON—288-1500. *Plenty.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *To Live and Die in L.A.* #2—Thru Oct. 31: *After Hours.* Beg. Nov. 1 (tent.): *Crossover Dreams.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Oct. 31: *Marie.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Fantasia.* #2—*Jagged Edge.* #3—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1: *Death Wish 3.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* #2—*Kiss of the Spider Woman.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*After Hours.* #2—*Jagged Edge.* #3—*Back to the Future.* #4—*Plenty.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Agnes of God.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Commando.* #2—*Krush Groove.* #3—Thru Oct. 31: *Jagged Edge; Evils of the Night.* Beg. Nov. 1: *Death Wish 3.* #4—*After Hours.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Agnes of God.* #2—Thru Oct. 31: *Kiss of the Spider Woman.* Beg. Nov. 1: *Compromising Positions.*

709. MOUNT VERNON—PARKWAY—664-3311. *The Gods Must Be Crazy.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Oct. 31: *Back to the Future.* Beg. Nov. 1: *Death Wish 3.* #2—*School Spirit.* #3—Thru Oct. 31: *South Bronx Heroes.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #4—*Re-animator.* #5—*Remo Williams: The Adventure Begins . . . .* #6—*Commando.* #7—*Krush Groove.*

711. NEW ROCHELLE—TOWN—632-4000. Thru Oct. 31: *Evils of the Night.* Beg. Nov. 1: *To Live and Die in L.A.*

712. OSSINING—ARCADIAN—941-5200. Program unavailable.

713. PEEKSKILL—BEACH—737-6262. #1—*Krush Groove.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Back to the Future.* #4—*Sweet Dreams.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Commando.* #2—*Jagged Edge.* #3—*Fantasia.* #4—*School Spirit.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Oct. 31: *Compromising Positions.*

716. PLEASANTVILLE—ROME—769-0720. #1—Thru Oct. 31: *Better Off Dead.* #2—*Remo Williams: The Adventure Begins . . . .*

717. RYE—RYE RIDGE—939-8177. #1—Thru Oct. 31: *The Gods Must Be Crazy.* Beg. Nov. 1: *To Live and Die in L.A.* #2—Thru Oct. 31: *Sweet Dreams.*

718. SCARSDALE—FINE ARTS—723-6699. *La Chèvre.*

719. SCARSDALE—PLAZA—725-0078. Thru Oct. 31: *Compromising Positions.* Beg. Nov. 1 (tent.): *Back to the Future.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1: *To Live and Die in L.A.* #2—*Krush Groove.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Oct. 31: *Commando.* Beg. Nov. 1: *Death Wish 3.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Agnes of God.* #2—*Commando.* #3—Thru Oct. 31: *Krush Groove.* Beg. Nov. 1: *To Live and Die in L.A.* #4—Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

723. YONKERS—MOVIELAND—793-0002. #1—Program unavailable. #2—*After Hours.* #3—*Back to the Future.* #4—*Plenty.*

724. YONKERS—PARK HILL—969-4477. #1—*Re-animator.* #2—*Evils of the Night.* #3—*School Spirit.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Fantasia.*

754. NANUET—RKO MOVIES—623-0211. #1—Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *To Live and Die in L.A.* #3—*Krush Groove.* #4—*Back to the Future.* #5—*Agnes of God.*

755. NEW CITY—TOWN—634-5100. #1—*Commando.* #2—*Back to the Future.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Krush Groove.* #2—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Death Wish 3.*

757. NYACK—CINEMA EAST—358-6631. *Marie.*

759. PEARL RIVER—CENTRAL—735-2530. *Remo Williams: The Adventure Begins . . . .*

760. PEARL RIVER—PEARL RIVER—735-6500. *Commando.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—*Jagged Edge.* #2—Thru Oct. 31: *Compromising Positions.* Beg. Nov. 1: *To Live and Die in L.A.*

763. STONY POINT—9 W CINEMA—942-0303. *Invasion U.S.A.*

764. SUFFERN—LAFAYETTE—357-6030. *Remo Williams: The Adventure Begins . . . .*

765. WEST HAVERSTRAW—PLAZA—947-2220. *School Spirit.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—Thru Oct. 31: *Evils of the Night.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

801. DANBURY—CINE—743-2200. #1—*Agnes of God.* #2—*After Hours.* #3—*Fantasia.*

802. DANBURY—CINEMA—748-2923. #1—*Better Off Dead.* #2—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *To Live and Die in L.A.*

803. DANBURY—PALACE—748-7496. #1—*Krush Groove.* #2—*Commando.* #3—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1: *Death Wish 3.*

804. DARIEN—PLAYHOUSE—655-0100. Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1 (tent.): *Agnes of God.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*Jagged Edge.*

806. FAIRFIELD—COUNTY—334-1411. *Silver Bullet.*

807. GREENWICH—CINEMA—869-6030. #1—*Jagged Edge.* #2—*Better Off Dead.*

808. GREENWICH—PLAZA—869-4030. #1—*Agnes of God.* #2—*Kiss of the Spider Woman.* #3—*Marie.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *Remo Williams: The Adventure Begins . . . .*

810. NORWALK—CINEMA—838-4504. #1—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—*Commando.*

811. NORWALK—NORWALK—866-9202. *Krush Groove.*

812. SOUTH NORWALK—SONO—866-9202. Oct. 30–Nov. 1: *Day of the Dead; The Rocky Horror Picture Show.* Oct. 31: *Miles to Go.* Nov. 2–5: *Dim Sum: A Little Bit of Heart.*

813. SPRINGDALE—STATE—325-0250. *Back to the Future.*

814. STAMFORD—AVON—324-9205. #1—*Commando.* #2—Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *Death Wish 3.*

815. STAMFORD—CINEMA—324-3100. #1—*Krush Groove.* #2—*Remo Williams: The Adventure Begins . . . .* #3—Thru Oct. 31: *After Hours.* Beg. Nov. 1: *To Live and Die in L.A.*

816. STAMFORD—PARK PLACE—323-1600. #1—*The Gods Must Be Crazy.* #2—Thru Oct. 31: *Sweet Dreams.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Fantasia.* #2—*Plenty.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Commando.* #2—*Agnes of God.* #3—*After Hours.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru Oct. 31: *Silver Bullet.* Beg. Nov. 1: *To Live and Die in L.A.* #2—*Fantasia.* #3—227-9619. *After Hours.* #4—226-6666. *Agnes of God.*

820. WESTPORT—POST—227-0500. *Plenty.*

821. WILTON—CINEMA—762-5678. *Better Off Dead.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Commando.* #2—*Krush Groove.* #3—Thru Oct. 31: *Sweet Dreams.*

901. HARRISON—WARNER—482-8550. #1—Thru Oct. 31: *Evils of the Night.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *Death Wish 3.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Commando.* #2—*Fantasia.*

903. JERSEY CITY—LOEWS—653-4600. #1—*School Spirit.* #2—*South Bronx Heroes.* #3—*Re-animator.*

904. JERSEY CITY—STATE—653-5200. #1—*Krush Groove.* #2—*Evils of the Night.* #3—Thru Oct. 31: *Invasion U.S.A.; Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1: *Death Wish 3.* #4—Thru Oct. 31: *Back to the Future.* Beg. Nov. 1: *Crossover Dreams.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*School Spirit.* #2—*Jagged Edge.* #3—*Krush Groove.* #4—*Remo Williams: The Adventure Begins . . . .*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Commando.* #2—*Better Off Dead.* #3—*Fantasia.* #4—*After Hours.* #5—*Agnes of God.* #6—*Back to the Future.*

908. UNION CITY—SUMMIT—865-4120. Thru Oct. 31: *Invasion U.S.A.; American Ninja.*

909. WEST NEW YORK—MAYFAIR—865-2010. Thru Oct. 31: *Invasion U.S.A.; American Ninja.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jagged Edge.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Evils of the Night; South Bronx Heroes.* #2—Thru Oct. 31: *Re-animator.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Commando.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. Thru Oct. 31: *Commando; American Ninja.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

914. IRVINGTON—CASTLE—372-9324. #1—*Krush Groove.* #2—Thru Oct. 31: *Evils of the Night; Ghostbusters.* Beg. Nov. 1: *Death Wish 3.*

915. LIVINGSTON—COLONY—992-0800. Thru Oct. 31: *Back to the Future.* Beg. Nov. 1: *Death Wish 3.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Jagged Edge.*

917. MILLBURN—RKO—376-0800. #1—Thru Oct. 31: *Cocoon.* Beg. Nov. 1: *To Live and Die in L.A.* #2—Thru Oct. 31: *Back to the Future.* Beg. Nov. 1: *Death Wish 3.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—*The Gods Must Be Crazy.* #3—Thru Oct. 31: *Marie.* Beg. Nov. 1: *To Live and Die in L.A.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Krush Groove.* #2—*Pee-wee's Big Adventure.* #3—*Better Off Dead.*

920. NUTLEY—FRANKLIN—667-1777. #1—Thru Oct. 31: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 1: *To Live and Die in L.A.* #2—Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1: *Death Wish 3.* #3—*Krush Groove.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Fantasia.* #2—*Plenty.* #3—*Agnes of God.*

922. VERONA—VERONA—239-0880. *Jagged Edge.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Plenty.* #2—*After Hours.* #3—*Fantasia.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Oct. 31: *The Emerald Forest.*

931. CRANFORD—RKO—276-9120. #1—Thru Oct. 31: *Re-animator; School Spirit.* Beg. Nov. 1: *To Live and Die in L.A.* #2—Thru Oct. 31: *Back to the Future.* Beg. Nov. 1: *Death Wish 3.*

932. ELIZABETH—ELMORA—352-3483. *Jagged Edge; Teen Wolf.*

933. LINDEN—TWIN—925-9787. #1—*Commando.* #2—Program unavailable.

934. ROSELLE PARK—PARK—245-0358. *Sweet Dreams; Compromising Positions.*

935. SUMMIT—STRAND—273-3900. *Plenty.*

936. UNION—FIVE POINTS—964-3466. #1—*Krush Groove.* #2—*Commando.*

937. UNION—LOST PICTURE SHOW—964-4497. *Kiss of the Spider Woman.*

938. UNION—RKO—686-4373. #1—Thru Oct. 31: *Silver Bullet.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #2—*Agnes of God.*

939. WESTFIELD—RIALTO—232-1288. #1—*Jagged Edge.* #2—*Plenty.* #3—Thru Oct. 31: *Evils of the Night.* Beg. Nov. 1 (tent.): *Death Wish 3.*

940. WESTFIELD—TWIN—654-4720. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Better Off Dead.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Oct. 31: *School Spirit.*

951. CLOSTER—CLOSTER—768-8800. Thru Oct. 31: *Sweet Dreams.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Sweet Dreams.* #2—*Back to the Future.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Krush Groove.*

953. EMERSON—TOWN—261-1000. Thru Oct. 31: *Commando.* Beg. Nov. 1: *To Live and Die in L.A.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Jagged Edge.* #2—Thru Oct. 31: *Re-animator.* Beg. Nov. 1 (tent.): *Back to the Future.*

955. FAIRVIEW—TWIN—941-2424. #1—*School Spirit.* #2—*Commando.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Oct. 31: *After Hours.* Beg. Nov. 1: *Death Wish 3.* #2—*Jagged Edge.*

957. FORT LEE—SHARON—224-0202. *Agnes of God.*

958. OAKLAND—TWIN—337-4478. #1—*Jagged Edge.* #2—*Back to the Future.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Oct. 31: *Compromising Positions.* #2—Thru Oct. 31: *Invasion U.S.A.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

961. PARAMUS—DRIVE-IN—368-1440. Thru Oct. 31: *Evils of the Night; Demonoid.* Beg. Nov. 1: *The Stuff; Godzilla 1985.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Kiss of the Spider Woman.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Agnes of God.* #2—Thru Oct. 31: *School Spirit.* Beg. Nov. 1: *Death Wish 3.* #3—*Plenty.* #4—*Commando.* #5—*Commando.* #6—*After Hours.* #7—Thru Oct. 31: *Silver Bullet.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.* #8—*The Gods Must Be Crazy.* #9—*Sweet Dreams.* #10—*Fantasia.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru Oct. 31: *Better Off Dead.* Beg. Nov. 1: *To Live and Die in L.A.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Krush Groove.*

965. RAMSEY—CINEMA—825-2090. Thru Oct. 31: *Commando.* Beg. Nov. 1: *To Live and Die in L.A.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Oct. 31: *Compromising Positions.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Sweet Dreams.* #2—*Jagged Edge.* #3—*Commando.* #4—Thru Oct. 31: *Back to the Future.* Beg. Nov. 1: *A Nightmare on Elm Street, Part 2.*

969. RIDGEWOOD—ROSEBUD—670-9183. Oct. 28–31: *On the Waterfront.* Nov. 1–3: *Lust for Life.* Nov. 4–7: *Picnic.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Oct. 31: *Jagged Edge.* Beg. Nov. 1: *Silver Bullet.* #2—Thru Oct. 31: *Cocoon.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jagged Edge.* #2—Thru Oct. 31: *Pee-wee's Big Adventure.* #3—*Sesame Street Presents: Follow That Bird.* #4—Thru Oct. 31: *Evils of the Night.*

972. TENAFLY—BERGEN—567-0004. Thru Oct. 31: *Plenty.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*

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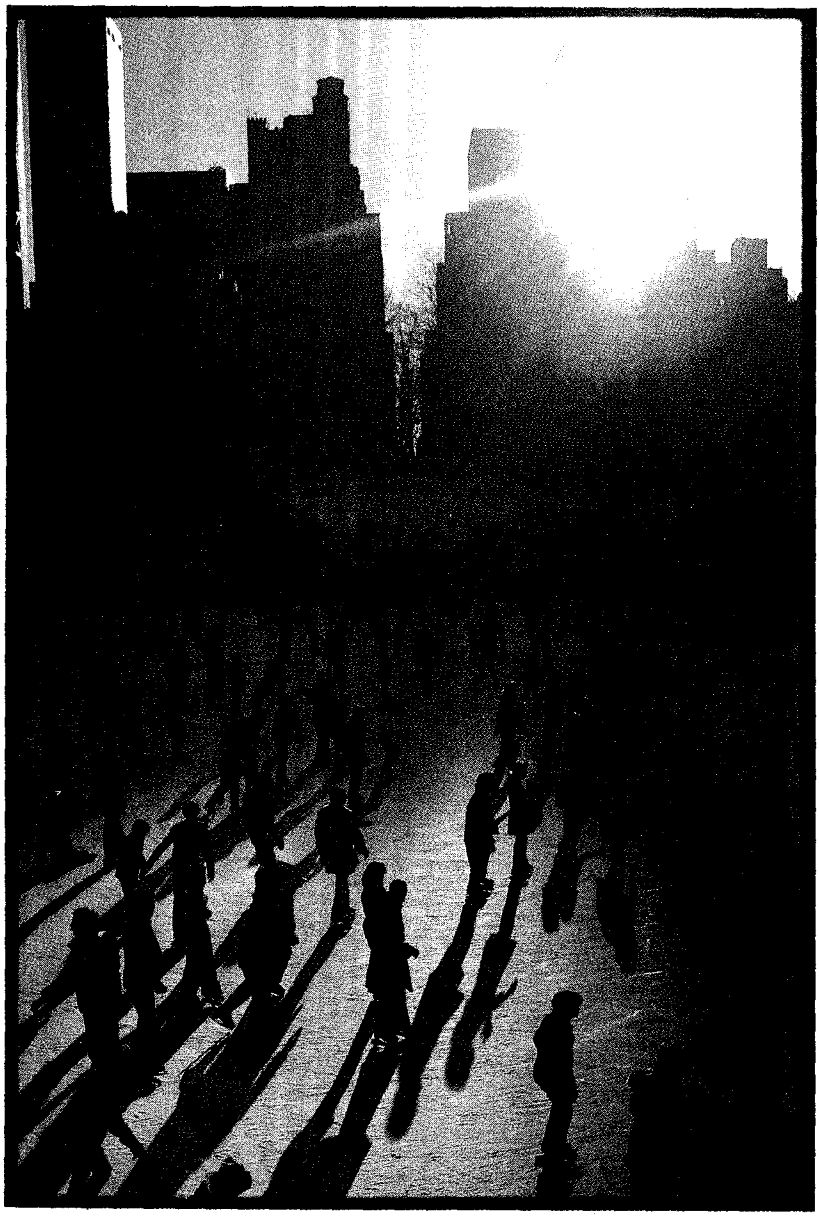

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NEW YORK
MAGAZINE

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ACQUA E SAPONE—(1 hr. 45 min., '84) In Italian, Eng. subtitles. A comedy following the exploits of a man who assumes the identity of a parochial school priest in order to become the tutor of a popular teen model. With Carlo Verdone, Natasha Hovey, and Florinda Bolkan. Screenplay by Verdone, Enrico Oldoini, and Franco Ferrini. Dir. Verdone. PG. **84**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as rip-off artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. Cinematography by Michael Ballhaus. (Sept. 23, 1985) R. **21, 35, 46, 85, 204, 214, 301, 308, 403, 507, 509, 511, 525, 536, 538, 541, 604, 609, 612, 613, 620, 630, 700, 705, 707, 723, 801, 815, 818, 819, 906, 923, 956, 963**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. The most famous health fanatic in the country is placing her dedication to her art on an altar. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Cigarette smoking seems to be the key to the psychiatrist's unhappiness. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A generally handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **41, 54, 114, 209, 214, 302, 315, 316, 403, 525, 537, 539, 541, 600, 609, 612, 641, 642, 645, 706, 708, 722, 754, 801, 804, 808, 818, 819, 906, 921, 938, 957, 963**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **13, 32, 60, 88, 106, 203, 207, 213, 304, 305, 306, 307, 404, 508, 514, 517, 525, 535, 541, 602, 609, 611, 616, 632, 643, 705, 710, 713, 719, 723, 754, 755, 800, 805, 813, 904, 906, 915, 917, 918, 931, 952, 954, 958, 960, 968, 973**

BETTER OFF DEAD—(1 hr. 33 min., '85) A comedy about a teenage boy hopelessly in love with a fickle young woman who drops him for a skiing champion. With John Cusack, David Ogden Stiers, Diane Franklin, Kim Darby, and Curtis Armstrong. Written and directed by Savage Steve Holland. PG. **33, 85, 114, 304, 315, 505, 514, 525, 541, 609, 616, 619, 624, 628, 629, 634, 638, 716, 720, 722, 754, 802, 807, 821, 906, 919, 920, 940, 964**

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **13, 84, 718**

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their mates (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie*, and some of the visual motifs are borrowed, too. Ron Howard has his own humorous way of looking at things—so why borrow Spielberg's? With Steve Guttenberg, Brian Dennehy, Tahnee Welch, and Jack Gilford. Screenplay by Tom Benedek. (June 24, 1985) PG-13. **311, 321, 503, 516, 521, 528, 529, 534, 615, 644, 917, 970**

★ **COLONEL REDL**—(2 hr. 24 min., '85) In German, Eng. subtitles. Another fascinating study of dissimulation and impersonation by the team—star Klaus Maria Brandauer and director István Szabó—who made *Mephisto*. Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was always in danger. He was bisexual, disguising his love for a fellow officer, a Hungarian aristocrat, with bouts of whoring. In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; *Colonel Redl* offers testimony on the intricate protocol of duels, friendships, power alliances, love affairs. Redl, who was possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. By degrees, he plays into the hands of the archduke Franz Ferdinand (Armin Mueller-Stahl), allowing himself, out of loyalty, to become a victim of the state. The final moments are harrowing. A heavy-spirited but powerful film. (Oct. 14, 1985) R. **48**

COMMANDO—(1 hr. 27 min., '85) Reviewed in this issue. R. **20, 22, 33, 68, 89, 100, 103, 104, 106, 110, 112, 114, 204, 208, 210, 212, 217, 220, 300, 304, 306, 309, 316, 320, 322, 404, 508, 509, 514, 517, 519, 522, 525, 540, 543, 601, 609, 611, 612, 613, 619, 621, 627, 632, 636, 707, 710, 714, 721, 722, 755, 760, 803, 810, 814, 818, 900, 902, 906, 912, 913, 933, 936, 953, 955, 963, 965, 968**

★ **COMPROMISING POSITIONS**—(1 hr. 38 min., '85) Frank Perry directed and Susan Isaacs wrote this malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who has the habit of seducing his female patients and photographing them trussed in leather straps, hoods, and whatnot. Susan Sarandon is the housewife (a former investigative reporter) who tries to crack the case, and playing the dentist's patients and former mistresses are such talented theater actresses as Judith Ivey, Joan Allen, and Deborah Rush. Isaacs, adapting her own 1978 best-seller, puts a standard feminist halter on her heroine—she needs to do something more with her life than be wife and mom, and her hardworking husband (Edward Herrmann) doesn't approve. Their stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Still, much of *Compromising Positions* is sparkling fun. (Sept. 9, 1985) R. **25, 64, 80, 216, 311, 508, 517, 522, 527, 529, 532, 540, 544, 624, 628, 629, 644, 708, 715, 719, 762, 934, 959, 967**

CROSSOVER DREAMS—(1 hr. 26 min., '85) A self-congratulatory little morality play about a New York salsa musician (Rubén Blades) who, tired of working for nothing on the *cuchifrito* circuit, signs a deal with a slick, white downtown record producer. Immediately, the hero sells out, corrupting his music and betraying his neighborhood friends. Then his "crossover" album bombs anyway. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grow up with), and that white people are slick trash who will exploit you and then dump you on the junk heap. Does anyone connected with this movie really believe what it says? It certainly isn't Blades's story; he's been very successful outside the barrio without destroying his soul or his music. Written by Leon Ichaso, Blades, and producer Manuel Arce. Dir. Ichaso. (Sept. 9, 1985) **13, 101, 637, 700, 904**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **51**

DEATH WISH 3—(1 hr. 32 min., '85) Charles Bronson returns as the architect turned vigilante of the *Death Wish* series, here out to avenge the death of an old army friend. With Deborah Raffin, Ed Lauter, Martin Balsam, and Gavan O'Herlihy. Written by Michael Edmonds. Dir. Michael Winner. R. **3, 40, 65, 88, 100, 105, 106, 107, 113, 201, 202, 204, 206, 208, 210, 212, 215, 219, 220, 300, 302, 304, 308, 315, 316, 318, 319, 322, 328, 401, 405, 501, 506, 510, 513, 519, 522, 524, 528, 532, 533, 543, 603, 612, 613, 619, 621, 627, 631, 702, 707, 710, 721, 756, 803, 814, 901, 904, 914, 915, 917, 920, 931, 939, 956, 963**

EL DIPUTADO—(1 hr. 51 min., '79) In Spanish, Eng. subtitles. An idealistic Socialist government figure in newly democratic Spain becomes the focus of political intrigue as he learns to accept his homosexuality. With Jose Sacristan, Jose Luis Alonso, and Maria Luisa San Jose. Written by Gonzalo Goicoechea and Eloy de la Iglesia. Dir. de la Iglesia. **5**

THE DOCTOR AND THE DEVILS—(1 hr. 32 min., '85) An anatomist in Victorian England refuses to follow the rules of the medical establishment in his scientific research: a gothic thriller inspired by the lives of grave robbers Burke and Hare. With Timothy Dalton, Jonathan Pryce, Stephen Rea, and Twiggy. Ronald Harwood adapted an original screenplay by Dylan Thomas. Dir. Freddie Francis. R. **49**

ELENI—(2 hr. 37 min., '85) In the 1940s, during the Greek Civil War, a mother tries to secure her children's freedom. With Kate Nelligan, John Malkovich, and Linda Hunt. Screenplay by Steve Tesich, based on the book by Nicholas Gage. Dir. Peter Yates. PG. **56**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 304, 321, 544, 615, 709, 717, 816, 918, 963**

★ **HAIL MARY**—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. Marie then accepts her fate in a kind of embittered ecstasy—she becomes pure soulfulness and submits to God's mastery. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception. He photographs Myriem Roussel's body, and especially the beautiful belly, with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, a great many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. *Hail Mary* is shown with *The Book of Mary,* a short by Godard's associate, Anne-Marie Miéville. (Oct. 21, 1985) **47**

HIMATSURI—(2 hr., '85) In Japanese, Eng. subtitles. In a small Japanese coastal village, a man obsessed with a local mountain goddess refuses to sell his property to developers from Tokyo, angering his fellow villagers. With Kenya Kitaoji. Screenplay by Mitsuo Yanagimachi and Kenji Nakagami. Dir. Yanagimachi. **4**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. She thinks that he's innocent, of course, but there's always that nagging bit of doubt. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Richard Marquand, the director, should lighten the load a bit: He makes a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. With Peter Coyote as a villainous district attorney and Robert Loggia as a foul-mouthed but genial private eye. (Oct. 14, 1985) R. **20, 24, 40, 54, 103, 110, 114, 201, 204, 206, 208, 215, 216, 217, 219, 306, 309, 313, 316, 318, 326, 327, 328, 401, 500, 506, 510, 514, 515, 522, 524, 525, 531, 541, 601, 610, 612, 619, 621, 625, 631, 634, 638, 642, 645, 700, 702, 705, 707, 714, 756, 762, 802, 804, 805, 807, 810, 905, 910, 916, 922, 932, 939, 954, 956, 958, 968, 970, 971**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **12, 52, 81, 209, 317, 505, 520, 523, 634, 642, 703, 708, 761, 808, 937, 962**

KRUSH GROOVE—(1 hr. 35 min., '85) A musical about a young entrepreneur trying to build his own record company. Starring Blair Underwood, and featuring Sheila E., Run-D.M.C., the Fat Boys, Kurtis Blow, and the New Edition. Screenplay by Ralph Farquhar. Dir. Michael Schultz. R. **12, 37, 53, 68, 88, 100, 106, 108, 112, 114, 201, 204, 206, 208, 211, 212, 217, 220, 300, 302, 304, 308, 315, 316, 320, 402, 405, 505, 508, 514, 515, 525, 533, 534, 541, 600, 609, 612, 619, 621, 625, 630, 642, 643, 707, 710, 713, 720, 722, 754, 756, 803, 811, 815, 900, 904, 905, 914, 919, 920, 936, 952, 964**

LIVING AT RISK—(59 min., '85) and **WITNESS TO WAR**—(29 min., '84) Two documentaries about life inside embattled Central American nations. *Living at Risk* (in Spanish, Eng. subtitles) follows the lives of five children of an upper-middle-class Nicaraguan family who chose to remain and work within Sandinista society. *Witness to War* is a portrait of a former Vietnam War pilot who lives as a volunteer doctor among the peasants of El Salvador. **1**

MACARONI—(1 hr. 42 min., '85) An American businessman returns to Naples after a 40-year absence and renews a friendship from his World War II days. With Jack Lemmon, Marcello Mastroianni, Isa Danieli, and Daria Nicolodi. Written by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **64**

★ **MARIE**—(1 hr. 51 min., '85) Solid. Marie Ragghianti (Sissy Spacek), a real-life heroine, took a job at the state house in Tennessee in the early seventies, when Ray Blanton was governor. The sole support of her three young children, she desperately needed work and wanted to believe in the governor (Don Hood), a jowly, florid pol. When Marie is appointed chairman of the state parole board, she begins hearing from detectives, sent by the governor's legal counsel Eddie Sisk (Jeff Daniels), who want her to grant this or that prisoner parole "because the governor wants it." By degrees, she realizes she has landed smack in the middle of a clemency-selling racket. What's best about the movie, which was written by John Briley from Peter Maas's book and directed by Australian Roger Donaldson, is its altogether convincing portrait of the way corruption works. Eddie Sisk is the perfect modern Lucifer—charming, sickeningly friendly, the devil as a frat-house mover. What's missing in the movie is any hint of idiosyncrasy in the heroine, who appears to be simply good by nature. With John Cullum. (Oct. 7, 1985) PG-13. **25, 62, 85, 111, 310, 537, 625, 701, 757, 808, 918**

MISHIMA: A LIFE IN FOUR CHAPTERS—(2 hr. 1 min., '85) In Japanese, Eng. subtitles. A sterile and disagreeable folly. Director Paul Schrader has made a dead, formalist biography of the protean Japanese writer, actor, paterfamilias, homosexual, bodybuilder, militarist, and spectacular suicide, Yukio Mishima. Open any novel of Mishima's (at least a dozen have been translated) and you will be struck by the sensuousness of the writing—but Schrader's film is the least sensuous imaginable. Divided into sections that are listed in a "table of contents," the movie has an excruciatingly alien, stop-and-go rhythm. Schrader treats Mishima not as a roaring example of life's bounty—the man was a tiger of energy—but as a mess to be straightened up. His lust for organization winds up diminishing the man he celebrates. Starring Ken Ogata. Leonard Schrader worked with his brother Paul on the script. Music by Philip Glass. (Oct. 7, 1985) R. **56**

MIXED BLOOD—(1 hr. 38 min., '84) An offbeat look at a drug war in the Lower East Side incited by an immigrant mother and her teenage gang. With Marilia Pera, Richard Ulacia, Geraldine Smith, and Linda Kerridge. Written and directed by Paul Morrissey. **5**

MORONS FROM OUTER SPACE—(1 hr. 30 min., '85) The comic misadventures of four aliens whose spaceship crashes onto a highway near London. Starring Mel Smith and Griff Rhys Jones, who also wrote the screenplay. With James B. Sikking, Dinsdale Landen, Jimmy Nail, Joanne Pearce, and Paul Bown. Dir. Mike Hodges. PG-13. **6**

ONIMASA—(2 hr. 22 min., '82) In Japanese, Eng. subtitles. The rise and fall of a Japanese gangster in the years 1918–1940. With Tatsuya Nakadai and Masako Natsume. Screenplay by Koji Takada. Dir. Hideo Gosha. **45**

OUT OF ORDER—(1 hr. 30 min., '84) In German, Eng. subtitles. A drama about four people trapped in a high-rise office building elevator with broken cables. With Renée Soutendijk, Götz George, Wolfgang Kieling, and Hannes Jaenicke. Dir. Carl Schenkel; screenplay by the director. PG. **87**

PLENTY—(2 hr. 5 min., '85) David Hare's celebrated play has been made into a handsome, entertaining, but ultimately pointless movie by Fred Schepisi. Susan Traherne (Meryl Streep), Hare's spectacularly restless heroine, serves as a courier for the British secret service in occupied France. She is so excited by the danger and glamour of her wartime experience that everything that happens afterwards in England's gray postwar years seems like one long letdown. Edgy and combative, she feels superior to most of the people she works with; she makes scenes, falls apart, and becomes a misery both to herself and to the devoted man (Charles Dance) who marries her. But what does Susan mean when she says, "I want to change everything, and I don't know how"? She never leaves her drawing room except to rampage through a series of jobs for which she is patently unsuited. Someone who goes through life demonstrating her superiority is more a stuck-up prig than a tragic heroine. This is a shallow, snobby film in which theatrical temperament tries, and fails, to do the work of intelligence. Streep has a few stunning scenes, but she can't integrate the different moods of the performance. (How could she?

Susan has no core.) The exceptionally strong supporting cast includes Tracey Ullman, Ian McKellen, and memorably, John Gielgud. (Sept. 30, 1985) R. **23, 36, 55, 56, 85, 304, 328, 536, 538, 540, 610, 622, 646, 705, 723, 817, 820, 921, 923, 935, 939, 963, 972**

REMO WILLIAMS: THE ADVENTURE BEGINS—(1 hr. 54 min., '85) Reviewed in this issue. PG-13. **13, 33, 53, 67, 87, 100, 104, 110, 113, 114, 201, 202, 206, 210, 215, 219, 300, 304, 309, 315, 316, 318, 322, 326, 500, 506, 513, 519, 525, 528, 531, 534, 541, 603, 609, 612, 613, 625, 633, 634, 702, 703, 710, 713, 716, 759, 764, 803, 809, 815, 904, 905, 920, 940, 952, 964**

SHEER MADNESS—(1 hr. 45 min., '83) In German, Eng. subtitles. A drama about the friendship that develops between two women: One is independent, a professor of women's literature, and the other is a painter, neurotically dependent on her husband. With Hanna Schygulla and Angela Winkler. Written and directed by Margarethe von Trotta. **81**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazi officers, officials, and camp followers; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. The gigantic Auschwitz-Birkenau complex is unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—an avant-garde technique that attains shattering power. Over and over, Lanzmann paces off the ground where the atrocities occurred—he wants us to understand the events *physically*. The movie becomes an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown in two parts: Part One (4 hr. 33 min., plus intermission) Wed.-Sat.; Part Two (4 hr. 50 min., plus intermission) Sun.-Tue. There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SILVER BULLET—(1 hr. 35 min., '85) Stephen King wrote the screenplay, based on his short novel *Cycle of the Werewolf,* of this horror film about werewolves in a small town and the handicapped boy who stops them. With Gary Busey, Everett McGill, and Corey Haim. Dir. Daniel Attias. R. **25, 32, 67, 85, 108, 114, 203, 211, 213, 305, 307, 317, 509, 517, 541, 602, 609, 612, 630, 640, 806, 819, 938, 963, 970**

SOTTO, SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **84**

SWEET DREAMS—(1 hr. 51 min., '85) An unusually decent biographical picture about the passionate and stormy marriage of Patsy Cline (Jessica Lange), the great country singer, and Charlie Dick (Ed Harris), a charming, charismatic, but rather loutish man whose role in life seems to have been to exhilarate and enrage his brilliant wife. Screenwriter Robert Getchell and director Karel Reisz don't seem much interested in Cline's art—her greatness is presented as a given, something achieved without much struggle. It's the nagging rhythm of the marriage that interests them—the woman's giving everything, the man's screwing up and begging forgiveness, the bouts of anger and sex, distance and closeness. It's almost too central a story, fatally lacking that degree of idiosyncrasy or wildness that would give so domestic a focus any real point. As beautifully as the two talented stars play it, the fourteenth time Charlie Dick heads for the fridge to get a bottle of beer and Patsy starts screaming at him, we begin to blank out. (Oct. 14, 1985) PG-13. **5, 20, 36, 60, 85, 88, 207, 214, 400, 517, 538, 613, 638, 640, 644, 713, 717, 816, 900, 934, 951, 952, 963, 968**

TO LIVE AND DIE IN L.A.—(1 hr. 56 min., '85) When a federal agent is murdered after discovering a counterfeiter's print shop, his partner vows to find the killer. With William L. Petersen, Willem Dafoe, John Pankow, Debra Feuer, John Turturro, Darlanne Fluegel, and Dean Stockwell. Screenplay by William Friedkin and Gerald Petievich, based on Petievich's novel. Dir. Friedkin. R. **25, 31, 67, 85, 103, 201, 206, 208, 220, 318, 508, 514, 515, 525, 537, 612, 615, 619, 625, 630, 638, 642, 700, 711, 717, 720, 722, 754, 762, 802, 815, 819, 917, 918, 920, 931, 953, 964, 965**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) Reviewed in this issue. R. **61**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son Malik, a round-faced six-year-old who goes on epic sleepwalking jaunts and who manages to interpose himself between mother and father on the one night they spend together in bed during Mesha's punishment. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. Winner of the Golden Palm at the 1985 Cannes Film Festival. (Oct. 21, 1985) R. **50**

A YEAR OF THE QUIET SUN—(1 hr. 46 min., '84) In Polish, Eng. subtitles. In 1946, in a town once part of Germany and now within Polish borders, an American sergeant stationed as a driver for a war-crimes commission falls in love with a young Polish widow. With Scott Wilson and Maja Komorowska. Dir. Krzysztof Zanussi. PG. **81**

REVIVALS

BANANAS—(1 hr. 22 min., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in a Cuban-style revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. **11**

BIZET'S CARMEN—(2 hr. 32 min., '84) In French, Eng. subtitles. Vibrant, spectacular, and emotionally satisfying. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Director Francesco Rosi has returned to the story's Andalusian roots, and his view of the material is both realistic and theatrical, objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. With Ruggero Raimondi and Faith Esham. **86**

THE BOYS IN THE BAND—(1 hr. 59 min., '70) Can it be only a short time ago that a character might say, "Show me a happy homosexual and I'll show you a grinning corpse," and the audience would laugh in approval rather than boo? In Mart Crowley's adaptation of his long-running play, a group of gay men meet for a birthday party and bitch at each other in the obsessively wisecracking idiom of purest Broadway. The inevitable fighting-through-tears speeches are uninspired. Starring Leonard Frey and Cliff Gorman. Dir. William Friedkin. **11**

CLOSELY WATCHED TRAINS—(1 hr. 29 min., '66) In Czech, Eng. subtitles. One of the finest flowers of the short-lived Czech renaissance in filmmaking, this gentle comedy is about the life, and death, of a timid railway guard during World War II. Written and directed by Jiri Menzel, from a novel by Bohumil Hrabal. **86**

FANNY & ALEXANDER—(3 hr. 17 min., '83) In Swedish, Eng. subtitles. Ingmar Bergman has declared this epic family chronicle to be his last film, and like many conscious summings-up, it is heavy with purpose, overexplicit, and even a bit banal. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907. Darkness gathers around the edges, and the movie becomes a comic/gothic variant of *Hamlet,* intentionally cheesy and melodramatic. **11**

FOOTLIGHT PARADE—(1 hr. 42 min., '33) Don't worry if you arrive late; the great Busby Berkeley numbers are lumped at the end. James Cagney is at his singing-and-dancing greatest. With Ruby Keeler, Dick Powell, and Joan Blondell. Dir. Lloyd Bacon. **83**

GALLIPOLI—(1 hr. 50 min., '81) A lyrical and anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, both fleet-footed runners, who escape the boredom of barely-settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and director Peter Weir doesn't have much dramatic sense, but visually the movie is very striking. **11**

GENTLEMEN PREFER BLONDES—(1 hr. 31 min., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos loved this version of her novel about two girlfriends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. **8**

GOLD DIGGERS OF 1933—(1 hr. 36 min., '33) This is the one in which Ginger Rogers, wearing a silver dollar and very little else, bouncily sings "We're in the Money." With Dick Powell and Ruby Keeler, Joan Blondell, Busby Berkeley's kaleidoscopic choreography, and the collar-grabbing number "Remember My Forgotten Man." Dir. Mervyn LeRoy. **83**

GRAND HOTEL—(1 hr. 55 min., '32) Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. **83**

THE ICEMAN COMETH—(3 hr. 59 min., '73) A very fine—though not transcendent—film version of O'Neill's great play about barroom drunks living on illusion. Robert Ryan, as Larry, the man who thinks he's without illusions, gives one of the great performances of his career; Lee Marvin, as Hickey—the role that made Jason Robards famous in the 1956 stage revival—is forceful but crude. The rest of the cast, including Jeff Bridges, is superb. Dir. John Frankenheimer. **8**

A NIGHT AT THE OPERA—(1 hr. 30 min., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. **83**

PERSONA—(1 hr. 21 min., '66) In Swedish, Eng. subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown; Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. **11**

THE SEVEN YEAR ITCH—(1 hr. 45 min., '55) Middle-drawer Billy Wilder. Tom Ewell is the married man tempted to stray; Marilyn Monroe the girl upstairs whose skirt flies up when she stands above a subway grating. It's all very giggly and coy—a characteristic product of the repressed, titillated fifties. **8**

SMILES OF A SUMMER NIGHT—(1 hr. 48 min., '55) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere; only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck, and Gunnar Björnstrand. **8**

SOMETHING FOR EVERYONE—(1 hr. 52 min., '70) Based on a peculiar novel (*The Cook*), this film is quite odd itself, with a black-comedy plot that isn't as clever or as cynical as it aims to be, some inappropriately theatrical performances, and lots of nice Bavarian scenery in the background. Broadway's Hal Prince directed, although it's rumored the movie was butchered by the studio. With Michael York and Angela Lansbury. **11**

THE WRONG MAN—(1 hr. 45 min., '56) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. **8**

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BROADWAY

Previews and Openings

Wednesday, October 30

THE NEWS—Jeff Conaway stars in composer-lyricist Paul Schierhorn's rock musical as the editor of a New York tabloid with sagging circulation; directed by David Rotenberg, choreographed by Wesley Feta. Featured in the cast are Patrick Jude, Cheryl Alexander, Charles Pistone, Lisa Michaelis, and Anthony Crivello. Previews now prior to a 11/1 opening. Preview tickets, $20-$25. After opening: Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $35 to $37.50; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $37.50 to $39.50. **Helen Hayes Theatre**, 240 West 44th Street (944-9300). 2 hr. 10 min. Major credit cards.

Saturday, November 2

THE BOYS OF WINTER—John (*Agnes of God*) Pielmeier's play is about a company of marines sent on a secret mission in the mountains of Vietnam; directed by Herbert Ross. With Matt Dillon, Andrew McCarthy, Darnell Williams, Ving Rhames, D. W. Moffat, Thomas Ikeda, Tony Plana, and Brian Tartantina. All seats $29.50. Previews start 11/2 prior to a 11/17 opening. **Biltmore**, 261 West 47th Street (582-5340). 1 hr. 45 min. (no intermission). All major credit cards.

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25 to $35; Wed. and Sat. at 2 p.m., $20 to $30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn*, with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. Credit cards.

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20-$37.50; Wed. at 2 p.m., $20-$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30-$45; Wed. at 2 p.m., $25-$40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. The film version is coming out soon. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30 to $35; Wed. at 2, $15 to $30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **The Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

THE ICEMAN COMETH—A revival of the Eugene O'Neill play; Jason Robards has the title role and is directed by Jose Quintero (as in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers hang out, and Donald Moffat plays the disillusioned anarchist. Featured in the cast are Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, and Bill Moor. Tues. thru Thurs. at 7 p.m., Sun. at 3 p.m., $27.50 to $40; Fri. and Sat. at 7 p.m., $32.50 to $45. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). Approx. 4 hr. 45 min. All major credit cards. **IRLS**

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings and costumes designed by Beni Montresor; incidental music by Richard Peaslee. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $30; Sat. at 8 p.m. $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr. 45 min. All major credit cards. **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Fri. and Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30-$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*(A Cozmic Soup Opera).* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50-$45; Wed. at 2 p.m.; $27.50-$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th St. (239-6200). 2 hr. 30 min. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with sexy and provocative choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50–$37.50; Sun. at 3 and 7:30 p.m., $27.50–$37.50; Fri. and Sat. at 8 p.m., $30–$40; Sat. at 2 p.m., $25–$35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. All major credit cards.

OFF BROADWAY

ALICE AND FRED—Dan Ellentuck's play about a tomboy and her close childhood friendship with a beautiful girl. As they mature, the tomboy's attachment to the girl intensifies while the latter seeks the companionship of the opposite sex; directed by Gloria Muzio. Tues. thru Sat. at 8, Sat. and Sun. at 2; $20–$22.50. **Cherry Lane,** 38 Commerce Street (989-2020).

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, and Larry Pine. Tues. thru Sat. at 8, Sat. and Sun. at 3; $20–$25. Public/Martinson Hall, 425 Lafayette Street (598-7150).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit, Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30, Sun. at 2 & 5:30; $10–$14; thru April, 1986. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

A COUPLE OF BLAGUARDS—Frank and Malachy McCourt's hilarious story of two brothers and their tortuous journey from abject poverty in Ireland to the relative riches of the New World; written, directed, and starred in by the authors. Thurs. and Fri. at 8 p.m., Sat. at 6 and 9 p.m., Sun. at 3 and 7 p.m.; thru 11/3; $10 to $12. **Irish Art Center Theatre,** 553 West 51st Street (757-3318).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin is the latest star of Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 and 7; Sat. at 7 and 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3 ; $26.50–$30; thru 11/10 (then this highly successful show moves to Broadway and gives its first performance at the Booth Theatre 11/19). **American Place Theater,** 111 West 46th Street (869-4731).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; others in the cast: Annie Golden, Andrew Newman, Fyvush Finkel, Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LONG TIME SINCE YESTERDAY—P. J. Gibson's comedy-drama concerns the lives of six upper-middle-class black college friends at a reunion eighteen years after graduation; directed by Bette Howard. With Denise Nicholas, Emily Yancy, Starlette DuPois, Rhetta Hughes, Thelma Louise Carter, and Loretta Devine. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m; $8; thru 11/3. **New Federal Theatre** at the Henry Street Settlement, 466 Grand Street (598-0400).

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 p.m. (all seats for this perf. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $15 to $20. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MAP OF THE WORLD—The New York Shakespeare Festival's latest drama is written and directed by David (*Plenty*) Hare, and tells of conflicts occurring during a UNESCO conference on poverty in 1976 Bombay. This is a genuinely arresting play of ideas and social awareness, and there are amusing observations on anynumber of subjects. It entertains almost as much as it instructs. Elizabeth McGovern, Zeljko Ivanek, Roshan Seth, and Alfre Woodard star with a cast of 28. Tues. thru Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public Theatre,** 425 Lafayette St. (598-7150). **IRLS**

A MATCH MADE IN HEAVEN—Monica Tesler, Leon Liebgold, David Montefiore in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; English subtitles; directed by Yankele Alperin (who also performs). Book & music by Jack Rechtzeit. There's a dancing and singing ensemble and a Klezmer orchestra. Wed. at 2 & 8, Sat. at 8:30, Sun. at 2 & 5:30; mat. Thurs. at 2; $12.50–$22.50; thru 12/19. **Town Hall,** 123 W. 43rd (921-9442).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Kathryn McAteer, Marion Caffey, Ilene Kristen, Keith Curran, Ken Jennings, and Nancy Giles. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $30. **Latin Quarter,** 200 West 48th Street (586-3905).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981-84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Donald Berman, Richard Zimon, Tom Mardirosian, with Philip Richard Allen. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $18 and $20. **Public/Anspacher,** 425 Lafayette (598-7150). **IRLS**

NOT ABOUT HEROES—Edward Herrmann and Dylan Baker costar in Stephen MacDonald's drama about the passionate friendship of two British poets, Siegfried Sassoon and Wilfred Owen in World War I; directed by Dianne Wiest. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $21 to $25. **Lucille Lortel,** 121 Christopher St. (924-8782).

NUNSENSE—Musical revolving around five nuns from a leper colony, now in Hoboken, who are attempting to raise money to bury several of the sisters poisoned unknowingly by their cook; directed and written by Dan Goggin. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/10. Call theatre for details. **Baldwin Theater,** 160 West 74th Street (799-8190).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20–$24. **Westside Arts,** 407 W. 43rd St. (541-8394).

PENN & TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8 p.m., Sat. at 3, 7 and 10 p.m.; Sun. at 3 p.m.; $20 and $24. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SEASCAPE WITH SHARKS AND DANCER—Susan Greenhill and Adrian Sparks star in Don Nigro's comedy, set

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in the Maine seaside cabin of a reclusive novelist who has just fished a young woman out of the drink. Wed. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 p.m.; $13 to $15. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

SKIN—Written and directeed by Robert Perring, play examines a famous underground filmmaker from the sixties. Thurs.–Sat. at 7:30, Sun. at 4. thru 11/10; $8. **18th St. Playhouse**, 145 W. 18th St. (695-2484).

TATTERDEMALION—Jack Sevier stars in a musical with book, music and lyrics by Judd Woldin, directed by Eric Krebs. It's based on Israel Zangwill's novella , set in 1790 London, and is about 'schnorring', the art of getting something for nothing. Tues. thru Sat. at 8 p.m., Wed. & Sat. at at 2 p.m., Sun. at 3 p.m.; $22.50 to $30. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty* or *Coma*; directed by Kenneth Elliott. Featured in the cast are the author, the director, Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Meghan Robinson. Tues.–Thurs. at 8, Fri. & Sat. at 8, Sun. at 3 & 7; $17.50–$20. **Provincetown Theatre,** 133 Macdougal (477-5048).

THE WALTZ OF THE TOREADORS—Tammy Grimes, Lee Richardson, Alvin Epstein, and Carole Shelley in a revival of Jean Anouilh's immensely wise and sophisticated play, directed by Richard Ramos. It concerns the efforts of a retired general to maintain his reputation as a dashing lover and soldier. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$27; thru 11/10. **Roundabout,** 100 E. 17th St. (420-1883).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Featured in the cast are Missy Baldino, Patty Granau, Rob Resnick, Steve Mulch, and Hugh Panaro. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 and $17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE WINTER'S TALE—Shakespeare's rarely performed play, one of his last works, deals with romance, jealousy, banishment, and reconciliation; directed by Andy Wolk. Thru 11/10; $9. Call theatre for specifics. **Symphony Space Theatre**, Broadway and West 95th Street (864-5400).

YOURS, ANNE—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. Trini Alvarado stars with Ann Talman, Dana Zeller Alexis, David Cady, Betty Aberlin, Merwin Goldsmith, George Guidall, and Hal Robinson. Tues. thru Sat. at 8 p.m. Wed. at 2:30 p.m., Sat. and Sun. at 3 p.m.; $35. **Playhouse 91,** 316 East 91st Street (831-2000).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*Greenfields*, Peretz Hirshbein's 1923 pastoral romance of Jews in the farms and the fields, translated by Joseph Landis, and directed by Stanley Brechner. Featured in the cast are Barbara Siege, Michael Cerveris, Norman Golden, Rebecca Ellens, Robin Morse, and Matt de Ganon. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $18.50; thru 11/10. **92nd Street Y,** Lexington at 92nd (831-8603).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar*; Gogol's *The Inspector;* Sophocles' *Antigone;* Christopher Marlowe's *Dido, Queen of Carthage;* Ben Jonson's *The Alchemist.* Thurs. at 8, Sun. at 3, $8; Fri. and Sat. at 8 p.m.; $10. **Theatre 22,** 54 W. 22nd St. (279-9321).

BILLIE HOLIDAY THEATRE—John Redwood's *Mark VIII:xxxvi*, with an interracial cast, involves a premeditated racist act and a six-year secret which wrecks havoc on reputations; directed by Lillie Redwood. Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m. $6 to $10; thru 12/22. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718/636-0918).

CHICAGO CITY LIMITS—*Choice Cuts*, favorites from the past and some new topics, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Theater,** 351 E.74th Street (772-8707).

CIRCLE REPERTORY THEATRE—Lanford Wilson's *Talley & Son*, last of the *Talley Trilogy*, recounts events in the household on 7/4, the same night as the events of *Talley's Folly* are happening; directed by Marshall Mason. With Farley Granger, Joyce Reehling Christopher, Julie Bargeron. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $25. Rotates with Paul Osborn's *Tomorrow's Monday*, about a man returning to his family in the Midwest, bringing along his sophisticated New York wife; directed by Kent Paul. Phone for schedule. **Circle Repertory Theatre**, 99 Seventh Avenue South (924-7100).

CITY STAGE COMPANY—Henrik Ibsen's *Brand* opens the new season. It's about an uncompromising pastor, played by Robert Stattel, with Erika Peterson in the role of his wife. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $18. **CSC Repertory Theatre**, 136 East 13th Street (677-4210).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo*, directed by Mark Linn-Baker, is set in a Bronx bar on a hot night with a young girl looking for action. George F. Walker's *Filthy Rich*, directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues. thru Sat. at 8 p.m., Sat. & Sun at 3 p.m.; $12; thru 11/24. Phone for details. **Double Image Theatre,** 304 West 47th Street (247-5361).

ECCENTRIC CIRCLES THEATRE—Judy Montague's *Dance of the Mayfly* tells of a young man, abandoned at four months of age by his mother, who returns to the town of his birth; directed by Paula Kay Pierce. Featured in the cast are Michael Kuhn and Rosemary Hopkins, with Doug Barron, Hal Blankenship, Kathi Gati, and Marie O'Donnell. Sun. thru Wed. at 7:30 p.m.; $8; thru 11/13. **18th Street Playhouse**, 145 West 18th Street (564-3798).

EQUITY LIBRARY THEATRE—A revival of *She Loves Me*, with book by Joe Masteroff, music by Jerry Bock, lyrics by Sheldon Harnick. Tues. thru Sun. at 8 p.m. Sat. and Sun. at 2:30 p.m.; 10/31 thru 11/24. Theater, 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—*From Left Field*, a political musical comedy, written and directed by Joan Harvey, with music by John Amato. Fri. and Sat. at 7:30 p.m. **Fourth Wall Theatre**, 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Craig Smith has the title role in Edvard Radzinsky's *Lunin: Theatre of Death*, translated by Alma Law, directed by Eve Adamson. It's about man's quest to conquer isolation when in political prison. With Harris Berlinsky, Elise Stone, Craig Cook, Michael Stay, John Schmerling, and Coral Potter. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/7. Luigi Pirandello's *Six Characters in Search of an Author* tells of a classic conflict between illusion and reality. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/22. **Bowerie Lane Theatre**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*The Special,* with music by Galt MacDermot; book and lyrics are by Mike Gutwillig. Story deals with two French-Canadian families, a love affair, and a political crisis; directed by Ran Avni. Tues., Wed., and Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 2 and 7 p.m.; $14 weeknights; $17 weekends. **Jewish Repertory Theatre,** 344 East 14th Street (279-4200).

LA MAMA, E.T.C.—The UBU Repertory Theater production in English of *Nowhere*, by Reine Barteve, deals with exile and the desire to overcome a haunting past; directed by Francoise Kourilsky, with music created by Genji Ito. Yoland Bavan and Nicholas Kepros co-star. Wed. thru Sun. at 9 p.m. $8; thru 11/10. **Theater**, 74 A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Gil Schwartz's *Love As We Know It* is a look at sex and love in the big city; directed by Josh Mostel. Featured in the cast are John McGinley, Polly Draper, Karen Ludwig, Michael Countryman, and Marek Johnson. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. $8; thru 11/23. **INTAR Theatre**, 420 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—Nancy Marchand and Frances Sternhagen star in Paul Osborn's *Oliver, Oliver*, story of a man with more style than money who is determined to find his mother a wealthy husband; directed by Vivian Matalon. Tues. thru Sat. at 8 p.m., Sun. at 2:30 p.m.; $21 to $26l 10/29 thru 12/1. **Mainstage**, 321 East 73rd St. (472-0600).

MEDICINE SHOW—In the fifth of its revival cycle of Cole Porter's musicals, the company offers a production of his *Panama Hattie*, book by Herbert Fields, directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6 to $12; thru 11/3. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

MERIDIAN GAY THEATRE—Eric Gutierres and Steve Satta star in a revival of Sidney Morris's *If This Isn't Love!*, which tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol**, 137 West 22nd Street (279-4200).

MORSE MIME REPERTORY—For a Halloween treat, there'll be an all-mime production of *Dracula*, with a cast of eight performers and an original score by Neal Kayan. Featured are Robert Maiorano (a veteran of N.Y.C. Ballet) as the Count, and Anastasia Nicole as Lucy. 10/31 and 11/1 at 8 p.m., $12 to $20. **Town Hall**, 123 West 43rd Street (477-5048).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American* opens the company's 19th season. Directed by Walter Dallas, play deals with politics, corruption, and deceit on a Caribbean island. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four**, 424 West 55th Street (246-8545).

PAN ASIAN REPERTORY THEATRE—Henry Yuk stars in *Once Is Never Enough* (by R. Shiomi, M. Hayashi, and L. Nishikawa) as the tough San Francisco detective, Sam, on his way to crack another case, this one involving the drug underworld and unsavory real estate developers; directed by Raul Aranas. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; also special Wed. mat. at 2 on 10/30; $10 to $15; thru 11/2. **Playhouse 46**, 423 West 46th Street (245-2660).

PRESENT COMPANY—Revival of S. J. Perelman's comedy, *The Beauty Part*, directed by Philip Jostrum, is a trip thru the late 50s from Park Avenue and Greenwich Village to tinseltown. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $8; 10/31 thru 11/24. **Sargent Theatre**, 314 West 54th Street (279-4200).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion*, a homage to the best, most popular 19th and 20th century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru November. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful starring Charles Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy)*, freely adapted from the Gustave Flaubert novel and starring Charles Ludlam in the title role; Tues. thru Thurs. at 8 p.m. $20. **Theatre**, One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Charles Dumas's *I'll Huff and I'll Puff*, directed by Meleesa Wyatt; Mon. thru Wed. at 8 p.m.; $8. Vernon Morris's *Dracula Lord of Evil*, directed by Phyllis Craig. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8. **Royal Court Theatre**, 301 West 55th Street (997-9582).

YORK THEATRE COMPANY—Revival of *On the Twentieth Century*, by Betty Comden, Adolph Green, and Cy Coleman, a musical comedy which takes place on a train from Chicago to New York; directed by Dennis Rosa. Fri.–Sun. at 8, Sat. & Sun. at 3; $8; thru 11/17. **Theatre**, 2 E. 90th (534-5366).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine*; directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 1/5/86. **West Side Rep**, 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AFFAIR—Judith Present's comedy about a foursome who meet at a bar-mitzvah at the Twin Cantor Caterers, presented together with Present's *Bubbe Adelstein*, which tells what happens when this same group gets together for a funeral after the bar-mitzvah; both directed by Janet Sarno. Thurs. thru Sat. at 8 p.m., Sat. &Sun. at 3; $6; thru 11/3. **American Renaissance Theatre,** 112 Charlton Street (929-4718).

AMERICAN GOTHICS—Four short plays by Don Kvares about everyday people in bizarre situations: *A Piece of the Fog,* with L. R. Hults, Christopher Jennings, Marta Lewin; *Modern Statuary,* with Patty Gliniewiz, Al Sperduto, Billy Morrissette; *Filling the Hole,* with Mimi Sherwin, Leah Solo, Jay Reed; and *Strangulation*, with Carol Billings, Mick Muldoon, Marta Rose; all directed by Mark McKenna. Thurs. thru Sun. at 8 p.m.; $6. **Beckmann Theatre,** 314 West 54th Street (568-9568).

BINGO—Ossie Davis (who is the director) and Hy Gilbert have co-authored a play based on William Brashler's novel about an underdog team in the Negro baseball leagues of the late twenties; score by George Fischoff and Gilbert; choreography by Henry LeTang. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8; thru 11/17. **Amas Repertory Theatre,** 1 East 104th Street, 3rd floor (369-8000).

DOUBLE BILL—Douglas Mendini's *Timmy Kills Lassie on Christmas Day*, and Fred Fondren's *Wimwobble*, both directed by Fred Fondren. Thurs. thru Sat. at 8 p.m.; $5; thru 11/16. **Prometheus Theatre,** 239 East 5th Street (477-8689).

DROP DEAD—Theatrical satire by Billy Van Zandt (who also directs) and Jane Milmore. Wed. thru Sat. at 8 p.m., Sun at 3 p.m. $10; 11/6 thru 24. **No Smoking Playhouse,** 354 West 45th Street (279-4200).

THE ELEPHANT TRAINER'S APPRENTICE—The Red Earth Ensemble's production of Matthew Carnahan's dark comedy about money, sex, apocalypse, and the circus. Wed. thru Sat. (10/30 thru 11/2) at 9 p.m. $6. **Westbeth Theatre Center,** 151 Bank Street (279-4200).

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musical by Polly Penn and Peggy Harmon, based on the 19th century poem by Christina Rossetti; directed by Andre Ernotte. Wed. thru Sat. at 8, Sun. at 3 p.m.; $8. **Vineyard Theatre,** 309 East 26th Street (683-0696).

GODSPELL—Revival of the John-Michael Tebelak/Stephen Schwartz musical; directed by James R. Shaffer; with David Morgan playing Jesus. 11/1-3, 8-10 at 8 p.m. Mats. 11/2, 10 at 2:30. **The Ark Theatre,** 277 Park Avenue South (475-1216).

I, WALT WHITMAN—One-man show starring Daniel Barshay as the Good Gray Poet. Thurs. thru Sun. at 8 p.m.; $4; 11/7 thru 24. **Theater for the New City,** 162 Second Avenue (254-1109).

MACBETT—Eugene Ionsco's dark parody of the Shakespeare tragedy; directed by David McNitt; with a cast of thirteen. Thurs. thru Sat. at 8 p.m.; Sat. and Sun. at 3 p.m.; thru 11/10; $8. **All Souls Players,** 1157 Lexington Avenue (535-3356).

ON THE BRINK—Musical by Adam Belanoff, Steven Gee, Noel Katz, and Michael Panes, about the experiences of a few of New York's aspiring young non-professionals. Featured in the cast are Susan Peterson, Dominique Adair, Jeff Kalpak, Chris Bensinger, Amanda Green, and Sal Biagini. 11/1-3, 9, 10 & 16 at 8 p.m.; 11/8 & 15 at 7:30 p.m. **Gene Frankel Theatre,** 36 West 62nd Street (289-7460).

SHORT STACK—An evening of short plays with an ensemble cast: David Mamet's *All Men Are Whores*; Jean-Claude van Itallie's *Almost Like Being*; David Greenspan's *Pieces in the Dark*; Brian Conley's *Origin of a Universe*; and Fernando Arrabal's *Orison*. Wed. thru Sun. at 8; $6; 11/6 thru 17. **Newfoundland Theatre,** 6 West 8th Street (718/596-7726).

THE TROLL PALACE—British murder mystery by John Martin and Dudley Stone, directed by Diane Miner, centering around the sale of an old family estate to an Arab couple. Featured in the cast are Kim Zimmer, Judson Scott, John Seidman, Ava Haddad, Richard Merrell, Ron Randell, and Lukas Skipitaris. Thurs. and Fri. at 8 p.m., Sat. at 6:30 and 10 p.m., Sun. at 3 p.m.; $8; thru 11/3. **Riverwest Theatre,** 155 Bank Street (243-0259).

TULIPA—M. Reguera Saumell's Cuban comedy about a traveling circus and an ecdysiast struggling for dignity and respect; directed by Victor Acosta; with Graciela Mas, Marielva Sieg, Marcella White, Carlos Rodriguez, Tano and Silvano Rey; (in Spanish). Fri. and Sat. at 8 p.m., Sun. at 6 p.m.; $8; thru 11/10. **Latin American Theatre,** 175 E. 104th Street (246-7478).

TWO IN A ROOM—Lee Hunkins's *Sequestered*, which involves two jurors locked in a hotel room during a trial; and *The Best of Strangers*, about two patients in a hospital room. Henry Miller directs both. Featured in the casts are Arthur French, Hope Clark, Sheila Linnette, Janne Peters, and Helena DeCrespo. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8. **American Folk Theatre,** 241 West 55th Street (662-2300).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOHN WHITE ALEXANDER—Figure paintings from the mid to late 1890s, thru 12/14. Graham, 1014 Madison (535-5767).

HENRY BOTKIN—Oil paintings and watercolors from the '20s, '30s and '40s by this Boston-born artist who studied in Paris, thru 11/2. Childs, 956 Madison (772-6606).

CHRISTOPHER CAIRNS—Figurative bronze sculptures influenced by medieval, Greco-Roman and Indian sculpture, thru 11/16. Cecil, 16 E. 72nd (517-3605); also at the New York Studio School, 8 W. 8th (673-6466), thru 11/15.

WILLEM DE KOONING—Twenty recent large-scale oil paintings, thru 11/16. Xavier Fourcade, 36 E. 75th (535-3980).

RICHARD DIEBENKORN—Recent paintings and works on paper, 11/2–12/5. Knoedler, 19 E. 70th (794-0550).

RICHARD ERDMAN—Bronze and marble sculptures from the past two years, thru 11/27. Weintraub, 992 Madison (879-1195).

HEIDE FASNACHT—Rough-surfaced wood sculptures that suggest parts of torsos, thru 11/2. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

LYONEL FEININGER—49 oil paintings recovered from East Germany, thru 11/20. Acquavella, 18 E. 79th (734-6300).

STAN GREGORY—Paintings and works on paper with geometric compositions, 11/2–30. Ericson, 23 E. 74th (737-6155).

PETER HEINEMANN—Self-portraits in oil on canvas, thru 11/9. Schlesinger-Boisante, 822 Madison (734-3600).

ASGER JORN—Expressionistic paintings by this Danish artist, once a member of Cobra, thru 11/16. Lefebre, 47 E. 77th (744-3384).

IRVING KRIESBERG—Colorful, large-scale oil paintings of humanoids, birds, reptiles, horses, thru 11/9. Graham, 1014 Madison (535-5767).

ALBERTO MAGNELLI—Paintings by an Italian Abstractionist, from 1913 to 1968, thru 12/14. Hutton, 33 E. 74th (249-9700).

DIEGO MATTHAI/ARTIS LANE—Stainless steel sculptures/Figurative bronze sculptures. Thru 11/19. Foxworth, 33 E. 65th (772-3460).

ROBERT NATKIN—New paintings and wall reliefs from his "Hitchcock Series," thru 11/16. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

KENNETH PRICE—Recent ceramic sculpture, thru 11/23. Willard, 29 E. 72nd (744-2925).

EMILIO SANCHEZ—Recent paintings and watercolors of the New York skyline, 11/2-23. ACA, 21 E. 67th (628-2440).

RAFAEL SOYER—Realist paintings, including portraits of his wife, of Chaim Gross, and R. B. Kitaj, thru 11/9. Forum, 1018 Madison (772-7666).

RICHARD TEXIER—Paintings that resemble charts, with imagery that alludes to lunar cycles, astronomical data and constellation maps, thru 11/30. Kouros, 831 Madison (879-5454).

HENRI DE TOULOUSE-LAUTREC—Drawings and watercolors that have never been shown to the public, from the private collection of the artist's family, thru 12/5. French Embassy, 972 Fifth Ave. (570-4400).

NADA VITOROVIC—Expressionistic paintings by a Yugoslavian artist, thru 11/30. Silberberg, 16 E. 79th (861-6192).

BORIS ZABOROV—Portraits, on canvas and paper, based on old sepia photographs, thru 11/16. Bernard, 33 E. 74th (988-2050).

57th Street Area

SIAH ARMAJANI—Sculptures that are abstract interpretations of architectural forms, in a series entitled, "Dictionary for Building IV," 11/1–30. Protetch, 37 W. 57th (838-2340).

ROBERT BARNES—Paintings with literary, historic, and fantastic themes, ranging from the English poets to the South China Sea, thru 11/16. Frumkin, 50 W. 57th (757-6655).

LEIGH BEHNKE/ANNE DUNN—Recent cityscape and still-life paintings/Paintings of New Brunswick landscapes and studio interiors, 11/2–27. Fischbach, 24 W. 57th (759-2345).

PETER BELLAMY/MINORU KAWABATA—Thirty recent black-and-white portraits of New York artists/Abstract paintings. Thru 11/23. Tilton, 24 W. 57th (247-7480).

GASTON CHAISSAC—Sculptures, collages, drawings and gouaches, from 1910 to 1964, 10/30–11/30. Oscarsson Hood, 41 W. 57th (750-8640).

SALVADOR DALI—Selected sculpture and prints, from 1971 to 1979, 11/1–12/7. Rosenberg, 20 W. 57th (757-2700).

JOSE DE CREEFT/CLAUDE BUCK—Sculptures and works on paper/Paintings, from 1910 to 1940. Thru 11/23. Deutsch, 20 W. 57th (765-4722).

JOSE DE RIVERA—A memorial exhibition of works from 1950 to 1985, including stainless steel and painted aluminum sculptures, thru 11/20. Borgenicht, 724 Fifth (247-2111).

NORRIS EMBRY—Mixed-media pieces on paper and canvas board, thru 11/2. Gruenebaum, 38 E. 57th (838-8245).

ALBERTO GIACOMETTI—Sculptures, paintings, and drawings, thru 11/2. Janis, 110 W. 57th (586-0110).

JOHN GRAHAM—Twenty drawings from the '40s and early '50s, in inks, pencil, and gouache, thru 11/23. Emmerich, 41 E. 57th (752-0124).

FRANCES JACOBSON—Paintings of everyday situations, thru 11/16. Gallery 84, 30 W. 57th (581-6000).

P. MICHAEL KEANE—A shrine-like environmental tableaux of this artist's vision of a new one-world information order, thru 11/15. Pace, 32 E. 57th (421-3292).

JON KESSLER—Five large-scale sculptures, thru 11/9. Luhring, Augustine & Hodes, 31 E. 57th (752-3366).

WINIFRED LUTZ—Recent handmade paper and wood sculpture, thru 11/9. Pearl, 38 E. 57th (838-6310).

PATRICK NAGGAR—Furniture and designs from 1983-1985, thru 11/16. Gallery of Applied Arts, 24 W. 57th (239-1309).

ISAMU NOGUCHI—Bronze sculptures, from 1959 to 1962; thru 12/30. Herstand, 24 W. 57th (664-1379).

KENNETH NOLAND—Paintings from the early '60s, with stripes and chevron-shaped images, 10/31–11/30. Emmerich, 41 E. 57th (752-0124).

DOUG OHLSON—Works on paper from 1980 to the present, thru 11/9, at Zarre, 41 E. 57th (752-0498); recent paintings, thru 11/9, at Siegel, 24 W. 57th (586-0605).

GIULIO PAOLINI—A projection installation, mixed-media collages and prints by this Arte Povera artist, thru 11/2. Goodman, 24 W. 57th (977-7160).

GREGORIO PRESTOPINO—Paintings and watercolors of trees and rock forms in Peterborough, New Hampshire, thru 11/2. Midtown, 11 E. 57th (758-1900).

MAN RAY—Photographs, books, art works, and objects from the collection of Dennis H. Powers, thru 11/15. Light, 724 Fifth (582-6552).

EDDA RENOUF—New paintings and drawings, thru 11/26. Blum Helman, 8th Floor, 20 W. 57th (245-2888).

TONY ROBBIN—Projected light on steel wall sculpture and computer-generated images of hypercubes, thru 11/13. De Nagy, 41 W. 57th (421-3780).

BRUCE ROBBINS—Recent paintings, thru 11/2. Blum Helman, 20 W. 57th (245-2888).

LUCAS SAMARAS—Paintings of artists, dealers, collectors and various other people who make up the art world, thru 11/16. Pace, 32 E. 57th (421-3292).

DAVID SHAPIRO—Recent monotypes, thru 11/9. Getler/Pall/Saper, 50 W. 57th (581-2724).

RUFINO TAMAYO—Paintings from 1980 to the present, thru 11/2. Marlborough, 40 W. 57th (541-4900).

JEROME WITKIN—Recent paintings that focus on situations involving women, thru 11/30. French, 41 W. 57th (308-6440).

East Village

ERWIN BOHATSCH—Expressionistic paintings of primitive masks in exotic settings, by an Austrian artist, thru 11/3. Sharpe, 175 Ave. B (777-4622).

NANCY BROOKS BRODY—Recent paintings that contain both abstract and figurative elements, thru 11/9. New Math, 206 Ave. A (505-8645).

KEN BROWN—Postcards with cartoon images, thru 11/10. Capp, 223 E. 10th (982-4444).

STEVEN DEIHL—Tar-paper paintings and sculptures, thru 11/10. Parker/Smalley, 322 E. 11th (228-7023).

DAVID DIAO—New paintings, thru 11/10. Postmasters, 66 Ave. A (477-5630).

PAM GLICK—Paintings, 11/1–24. Wolff, 513 E. 6th (460-5844).

DAVID LEVINTHAL—Hand-colored photographs, thru 11/3. Area X, 200 E. 10th (477-1177).

JODY PINTO—Recent paintings on paper, of highly colored landscapes with acrobatic figures, thru 11/16. Bromm, 170 Ave. A (533-4233).

PETER SANTINO—Non-objective paintings, thru 11/12. Vox Populi, 511 E. 6th (477-2279).

ITALO SCANGA—New work, thru 11/3. David, 436 E. 9th (533-2050).

STEPHEN SPERA—Multiple groupings of toned, dyed silverprints and color photographs of TV images, thru 11/10. Christminster, 336 E. 5th (475-8369).

LENORE TAWNEY—Assemblages and collages, thru 11/7. Mokotoff, 735 E. 9th (674-4677).

MARTIN WONG—Paintings that depict this artist's romantic vision of Lower East Side street life, thru 11/3. Semaphore East, 157 Ave. B (475-2130).

SoHo and TriBeCa

MERETE BARKER/KENRO MATSUKI—Abstract paintings inspired by nature/Mixed-media paintings. Thru 11/20. Hand in Hand, 568 Broadway (219-1844).

IRA BARTELL—Ninety-nine oil paintings, all 12 x 16 in., thru 11/2. Sander, 51 Greene (219-2200).

BETSY BAUER—Pastel drawings, paintings, masks and mixed media constructions, 10/31–11/16. Ceres, 91 Franklin (226-4725).

ADOLF BENCA—Figurative paintings that refer to Greek mythology, thru 11/13. Twining, 568 Broadway (431-1830).

JOSEPH BEUYS—Selected prints and multiples, thru 11/7. Gibson, 568 Broadway (925-1192).

LORAINE BOULDIN—Paintings inspired by the Hudson

River and runic lore, thru 11/9. Phoenix, 568 Broadway (226-8711).

HOWARD BUCHWALD—New paintings, thru 11/6. Hoffman, 429 W. Broadway (966-6676

STEPHEN BUCKLEY/JOHN DUFF—Abstract paintings from 1969 to the present/Cast bronze and clay sculptures. Thru 11/10. Clocktower, 108 Leonard (233-1096).

DALE CHIHULY—New glass sculptures, 11/2-30. Cowles, 420 W. Broadway (925-3500).

ELAINE LUSTIG COHEN—Paintings, wood constructions and works on paper, thru 11/23. Exit, 578 Broadway (966-7745).

WILLIAM COPLEY—Paintings from 1955 through 1985, the newer ones with witchcraft and occult images, thru 11/2. Kind, 136 Greene (925-1200).

MAX COYER—New paintings, drawings and constructions in a series, entitled "The Recovery of Jean Cocteau," thru 11/9. Bouckaert, 100 Hudson (925-6239).

ELBA DAMAST—Recent paintings that depict a kind of personal architecture through color and composition, thru 11/3. Littlejohn-Smith, 133 Greene (420-6090).

GIANNI DESSI—New paintings, thru 11/9. Sperone Westwater, 142 Greene (431-3685).

ESTI DUNOW—Landscape paintings of Mexico and Guatemala, thru 11/6. Bowery, 121 Wooster (226-9543).

MARGERY EDWARDS—Black paintings that reflect this artist's memories of Australia, thru 11/2. Hirondelle, 476 Broome (925-1538).

LAUREN EWING—An installation in which the viewer is positioned between a long colonnade-like facade and a large wall drawing, plus bronze sculptures, thru 11/6. Brown, 100 Greene (219-1060).

FLECHEMULLER—Mixed-media works on paper, mounted on canvas, by a French artist, thru 11/16. Plumb, 81 Greene (219-2007).

KEVIN FRANKE—Recent paintings with flower imagery taken from wallpaper, linoleum, and other sources, thru 11/2. O.K. Harris, 383 W. Broadway (431-3600).

HAMISH FULTON—Twelve photographic works, each one conceived during walks through such varied terrain as California, Scotland, India, and Iceland, 11/1-23. Weber, 142 Greene (966-6115).

VINCENT GALLO—Paintings on rusted, corroded metal sheets, thru 11/14. Nosei, 100 Prince (431-9253).

SAM GILLIAM/TOM UTTECH—New large-scale monoprints/Landscape paintings, thru 11/5. Knowlton, 153 Mercer (431-8808).

DANIEL GREENE—Still-life paintings, thru 11/10. Henoch, 80 Wooster (966-6360).

MICHAEL HALL—Four steel sculptures, thru 11/2. Brandt, 568 Broadway (431-1444).

DUNCAN HANNAH—New paintings, thru 11/2. Semaphore, 462 W. Broadway (228-7990).

KEITH HARING—Recent paintings and painted vases, at Shafrazi, 163 Mercer (925-8732), thru 11/30; large steel sculptures, at Castelli, 142 Greene (431-6279), thru 11/16.

MACHIKO ITATANI/JANE SCHNEIDER—Large-scale figurative paintings/Recent sculpture, 11/2-30. Alternative Museum, 17 White (966-4444).

SUSAN LAUFER—Narrative paintings that suggest a connection between the historic and the contemporary, through imagery and situations that have a timeless quality, thru 11/16. Germans Van Eck. 420 W. Broadway (219-0717).

JAKOB MATTNER—Sculpture, 11/1-30. Carpenter + Hochman, 420 W. Broadway (219-0110).

RUTH AIZUSS MIGDAL—Abstract sculptures inspired by the female figure, thru 11/30. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat., 12-5.

STEVE MILLER—Paintings of images, such as waterfalls and aerial views of Manhattan, that have been digitized on a computer, photographed, then projected onto the canvas and painted, thru 11/2. Stoler, 13 White (966-5090).

BRUCE NAUMANN—Recent neon sculpture, thru 11/16. Castelli, 420 W. Broadway (431-5160).

JOSEPH NECHVATAL/JUDY RIFKA—Works in various media, including a table of etched marble and glass, a pool made of Formica, Plexiglas and silkscreen/Paintings of heroically proportioned nudes on three-dimensional canvases, thru 11/6. Alexander, 59 Wooster (925-4338).

KINGSLEY PARKER—Paintings and prints, thru 11/23. Condeso/Lawler, 76 Greene (219-1283).

ROBERT ROESCH—Steel sculptures with androgynous forms, thru 11/14. Segal, 568 Broadway (431-0010).

STEFAN ROLOFF—A video of a "living painting," plus sculpture and paintings, thru 11/2. Art Palace, 611 Broadway (473-3178).

JONATHAN SANTLOFER—New paintings, 11/2-27. Adler, 578 Broadway (925-3336).

MAURA SHEEHAN—An installation of painted windshields; thru 11/16. Art Galaxy, 262 Mott (966-0426).

TONY SMITH—Three major sculptures and smaller bronze works, thru 11/16. Cooper, 155 Wooster (674-0766).

ANDREW SPENCE—Recent oil paintings with symbols derived from details of objects found in daily life, thru 11/2. Toll, 146 Greene (431-1788).

WARREN TANNER—A memorial exhibition of paintings, thru 11/9. Soho Center for the Visual Arts, 114 Prince (226-1993).

IMANTS TILLERS—Paintings made in homage to great painters throughout history, on 10 x 15 in. canvas boards adhered to the wall in a grid pattern, by an Australian artist, thru 11/20. Cutler, 164 Mercer (219-1577).

ALAN UGLOW—A two-panel abstract painting entitled "Sign," and other works, thru 11/16. Lorence-Monk, 568 Broadway (431-3555).

Other

STEFAN EINS—Recent paintings that combine graffiti with research findings in biology and evolutionary phenomena, thru 11/23. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

OSCAR NITZCHKE—Architectural drawings, thru 10/31. Cooper Union, 7th St. and Third Ave. (254-6300).

GROUP SHOWS

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). Paintings by Balla, Lissitzy, Malevich, Nolde, Schwitters, others; thru 11/30.

DAVIDSON—43 E. 78th (734-6702). Paintings by Baziotes, Calder, Matta, Nicholson, others; thru 11/23.

GALDY—19 E. 71st (517-8576). Venetian Old Master drawings; thru 12/21.

HAMILTON—19 E. 71st (744-8976). New prints by Johnson, Mangold, Sultan, others; thru 10/30.

LA BOETIE—9 E. 82nd (535-4865). "Strictly Drawings"—works by 20th-century masters, including Balthus, Feininger, Grosz, Pechstein; thru 12/31.

MATHES—851 Madison (249-3600). "Mabel Dodge: The Salon Years, 1912-1917"—works by artists in Mabel Dodge's circle, including Cramer, Davies, Demuth, Dickinson, Hartley, others; thru 11/2.

SHEPHERD—21 E. 84th (861-4050). Swedish landscape and figurative paintings from 1885-1920; thru 12/14.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Arp, Kandinsky, Klee, Miro, Picasso, Schwitters; thru 12/1.

57th Street Area

DEL RE—41 E. 57th (688-1843). "Masters of the Fifties: American Abstract Paintings from Pollock to Stella," thru 12/21.

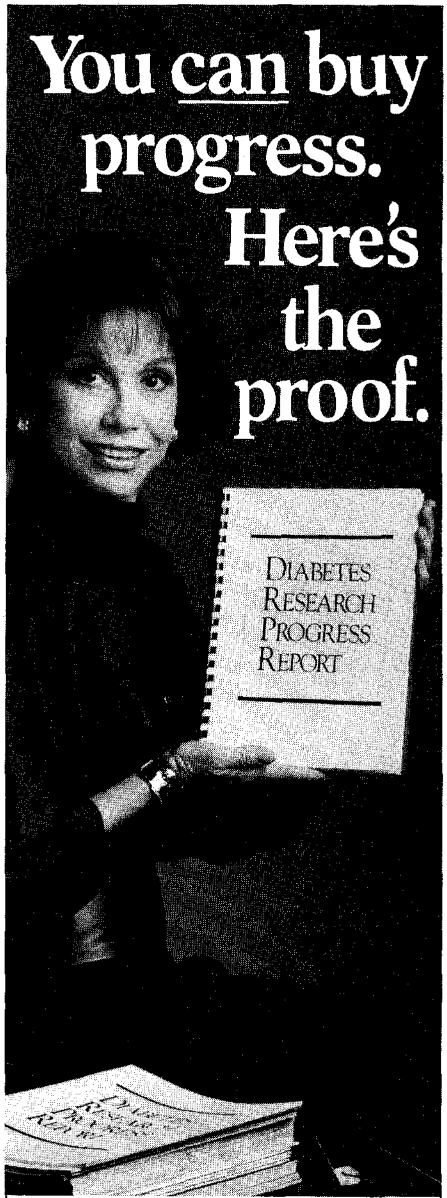
FITCH-FEBVREL—5 E. 57th (688-8522). Fantastic images of architecture and landscape by Bresdin, Desmazieres, Escher, Martin, others; thru 11/9.

GRAND CENTRAL—24 W. 57th (867-3344). Paintings by students of William Merritt Chase and Robert Henri, including Beal, Bellows, Hawthorne, Pene Du Bois, Speicher, others; thru 11/30.

HEESY—50 W. 57th (245-1420). Paintings, drawings and photographs of flowers by Baynard, Hockney, Lang, Mapplethorpe, others; thru 11/16.

HEIDENBERG—50 W. 57th (586-3808). Paintings, drawings and sculpture by Arp, Avery, Botero, Cassatt, Chadwick, Chia, Degas, Moore; thru 11/2.

KENNEDY—40 W. 57th (541-9600). American land scape paintings by Burchfield, Demuth, Durand, Kellogg, Marin, others; thru 11/2.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ART

PACE—32 E. 57th (421-3237). British Modernist prints, from 1900 to 1940; 11/1-30.

ST. ETIENNE—24 W. 57th (245-6734). Works on paper by Feininger, Grosz, Kirchner, Kokoschka, Schiele, others; thru 11/23.

SAMUELS—11 E. 57th (355-6444). 16th- and 17th-century Old Master Drawings; thru 11/30.

SCHOELKOPF—50 W. 57th (765-3540). A survey of American wood carving, with works by Flannagan, Hague, Kruger, Lachaise, others; 11/2-12/4.

East Village

CASH NEWHOUSE—170 Ave. B (673-9366). Photographs by over 100 artists, including Branca, Dwyer, Graham, Kruger, Kohlhofer, others: 11/1-17.

EX VOTO—93 E. 7th (982-1169). Ecuadorian primitive paintings; thru 12/1.

GREATHOUSE—337 E. 10th (460-0016). Works by Leonard, Messner, Taikeff; thru 11/18.

KATZ—6 Ave. A (677-8055). Trompe l'oeil works by Bressler, Carey, Heron, Palaia, others; thru 11/10.

SoHo and TriBeCa

ARBITRAGE—99 Spring (334-9755). "A Tribute to Martha Jackson," with works by artists formerly associated with that gallery; thru 11/9.

ESMAN—70 Greene (219-3044). "Suprematism and Its Affinities: The Russian Experiment in Art, 1910–1930," with works by Chasnik, Malevich, Popova, Rodchenko, Suetin, others; thru 11/9.

49TH PARALLEL—420 W. Broadway (925-8349). Works by Bancroft, Lack, Murdock, Sourkes; thru 11/16.

FRANKLIN FURNACE—112 Franklin (925-4671). "Letterism and Hypergraphics: The Unknown Avant-Garde, 1945–1985," thru 12/7.

INGBER—460 W. Broadway (674-0101). "Wit in Sculpture," with works by Arnold, Cove, Dienes, Grooms, others; thru 11/2.

JAY—13 Jay (925-9424). Pelavin Edition prints by Crull, DuBasky, Haerer, Hansell, Heinrich, Oji; thru 11/2.

NICHOLS—83 Grand (226-1243). A visionary architectural structure designed by architects Karen Bausman and Leslie Gill and painter Melissa Meyer, thru 11/2.

PELLICONE—47 Bond (475-3899). Paintings by Jeremenko, Nisson, Torlen; thru 11/16.

PIETRASANTA—81 Franklin (219-3128). Works about music, by Anderson, Flanagan, Grassi, Lucchesi; thru 11/30.

Other

AARON DAVIS HALL AT CITY COLLEGE—134th St. and Convent Ave. (690-6900). Paintings of New York, on loan from the Metropolitan Museum, by Bearden, Downes, Glackens, Hopper, Porter, Sloan, others; thru 12/13.

GAGOSIAN—521 W. 23rd (807-0807). Pop paintings and sculpture from the collection of Mr. and Mrs. Burton Tremaine; thru 11/15.

GOETHE HOUSE—1014 Fifth (744-8310). 19th-century flysheets and broadsides from the collection of Gunter Bohmer; thru 11/2.

JAPAN HOUSE—333 E. 47th (832-1155). Helmets from the 16th–19th centuries, thru 11/27.

LEHMAN COLLEGE—Bedford Park Boulevard West, Bronx (960-8211). Paintings by Bower, Brown, Hartigan, Rifka; thru 11/3.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084), Wed.–Sun., 12–6. "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). Prints in series from artists' books, by Dine, Johnson, Lewitt, Porter, Sultan, Wong, others; thru 11/9.

ZIM-LERNER—123 University Place (777-1907). Paintings by four Dutch artists; thru 11/2.

PHOTOGRAPHY

LEWIS BALTZ—Recent large-format silver-gelatin photographs of San Quentin Point and Victoria, Canada, thru 11/9. Castelli, 4 E. 77th (288-3202).

ROBERT CAPA/HENRI CARTIER-BRESSON—A retrospective, 1932-1954/Sixty black-and-white photographs of writers, artists, and celebrities from Europe and America, thru 11/10. I.C.P., 1130 Fifth (860-1777), Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6.

MIKE DISFARMER/BILL BURKE—Photographs of the rural South by both, thru 11/9. Staley-Wise, 177 Prince (777-1590).

TIMOTHY GREENFIELD-SANDERS/NIC NICOSIA—Portraits of East Village artists, dealers and critics/Character studies in which the sitters have been costumed and made-up by the photographer. Thru 11/22. Pfeifer, 568 Broadway (226-2251).

GREY GALLERY—100 Washington Square East (598-7603). "The Indelible Image: Photographs of War, 1846 to the Present"; thru 11/18.

80 PAPERS—80 Thompson (966-1491). Early photographs of England, Ireland, Scotland and Wales, by Bedford, Bell, Frith, Lawrence, Valentine, Wilson, others; thru 11/30.

FERNAND FONSSAGRIVES—Late photographs, thru 12/7. Neikrug Photographica, 224 E. 68th (228-7741).

STEVEN GILL—Photographs of churches and temples on Fifth Avenue, thru 11/15. Mussavi Arts Center, Crystal Pavilion, 805 Third Ave. (876-7224).

FLORENCE HENRI—Vintage photographs, including still lifes, portraits and landscapes, 11/5–30. Wolf, 30 W. 57th (586-8432).

GEORGE HIROSE—Handcolored photographs of images from around the world, 11/3–29. DTW's Bessie Schonberg Theater, 219 W. 19th (691-6500).

WILLIAM KLEIN— Recent black-and-white photographs of Parisian street life and fashion shows, thru 11/23. Zabriskie, 724 Fifth (307-7430).

PERIKLI KOTSOPRIFTI—Altered Polaroid SX-70's, thru 11/17. Puchong, 36A Third Ave. (982-1811).

MARCUS LEATHERDALE—Recent photographs about rituals, thru 11/10. Greathouse, 337 E. 10th (460-0016).

RAY K. METZGER—Early black-and-white photographs, from 1957–64, thru 11/16. Miller, 38 E. 57th (319-1800).

PATRICK NAGATANI/ANDREE TRACEY—Collaborative large-scale Polaroids, thru 11/23. Baum, 109 Hudson (219-9854).

HOWARD ROSENFELD—Large-format Cibachrome photographs of New York's waterfront, 11/4–30. Marymount Manhattan, 221 E. 71st (472-3800).

CHARLES SHEELER/RAGHUBIR SINGH—Photographs from 1915–1939, by this painter-photographer who was a leader of the American Precisionist movement/Color photographs of India, thru 11/16. Pace/MacGill, 11 E. 57th (759-7999).

WOLF—30 W. 57th (586-8432). Modernist photographs by Sheeler, Strand, Weber, White; thru 11/2.

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th (691-6500). 10/31, 11/1, 2, 4 at 8, 11/3 at 3: Rudy Perez Performance Ensemble; 11/5, 12 at 8: Cydney Wilkes in "Out on the Range." $7.

SPALDING GRAY—"The Terrors of Pleasure, Part I: The House." Previews of a work-in-progress. 11/4–5, 11–12 at 8. The Performing Garage, 33 Wooster (966-9796). $8.

P.S. 122—150 First Ave. (477-5288). 11/1–3 at 9: Yves Musard's "Eighteen Hundred Fifteen," with music by Rhys Chatham and Fast Forward. $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Jewels of India; thru '85 . . . Dinosaurs From China; thru 1/6 . . . Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 . . . Vijayanagara: Where Kings and Gods Meet; thru 1/26.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Akbar's India: Art

From the Mughal City of Victory; thru 1/5 . . . "Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Geometric Abstraction: Selections from a Decade, 1975–1985; thru 12/29.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Curator's Choice: Indian Pottery From the American Southwest; thru 12/2 . . . Counter-Representations; thru 11/11 . . . "Public Relations"—an installation by Vito Acconci; thru 12/2 . . . Richard Diebenkorn: An Intimate View; thru 12/2 . . . Recent Acquisitions: Contemporary American Prints; thru 12/2 . . . Working in Brooklyn: Sculpture; thru 1/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Paris Recorded: The Therese Bonney Collection; thru 12/8 . . . The Modern Spirit: Glass from Finland; thru 1/5 . . . Golden Eye: An International Tribute to the Artisans of India; 11/5–2/23.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Modern Masters . . . Alfred Jensen: 50 paintings and twenty works on paper; thru 11/3 . . . New Horizons in American Art: 1985 Exxon National Exhibition; thru 11/3 . . . Pablo Serrano: The Guitar and Cubism; thru 11/10.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8. Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . Jews of India; thru 2/15.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The "Iron-Wire" Line: The Art of Chinese Figure Painting; thru 12/29 . . . India! Art of India from 1300–1900; thru 1/5 . . . Prints Recently Acquired; thru 11/24 . . . Selection Three: Highlights From the Department of Twentieth-Century Art; from 11/22 . . . Liechtenstein: The Princely Collections; thru 5/1 . . . John Frederick Kensett: An American Master; thru 1/19. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw; thru 11/10 . . . Jerome Kern: Composer and Collector; thru 11/17 . . . English Illuminated Manuscripts from the Eighth to the Sixteenth Century; thru 11/10 . . . Alban Berg (1885–1935); thru 11/3.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4 . . . Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . . Lady From Anadarko; thru 12/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history of holography . . . Dieter Jung: Installations; thru 2/16 . . . Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). New Photography; thru 12/3 . . . Contrasts of Form: Geometric Abstract Art 1910–1980; thru 1/7.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; thru 1/5 . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . On the Avenue: 100 Years of the Avenues; thru 11/17 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Edward Lear 1812–1888; thru 11/3.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Allen Ruppersberg: The Secret of Life and Death; thru 11/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . To The Publick: New York in Broadside; thru 11/24 . . . The Statue of Liberty Centennial Celebration; thru 3/16.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Avant-Garde: Dancers and the Dance; thru 11/16.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested. . . John Sloan, A Printmaker-Painter of the American Scene; thru 11/17 . . . Stephen Lebowitz: Paintings; thru 12/1 . . . Furnishing the Streets: 1902–1922; thru 1/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov. . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Modern Machines: Recent Kinetic Sculpture; thru 12/5.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/30 at 10 and 2: 19th-Century European Paintings, Drawings and Watercolors. On view from 10/24. 10/31 at 10 and 2: Fine Scientific Instruments, Clocks, Watches and Related Books. On view from 10/26. 11/5 at 10: Important Japanese Prints From the Collection of Sydney C. Ward. **East,** 219 E. 67th St. (606-0400). 11/5 at 10: Furniture, Old Master Paintings, Sculpture and Decorative Objects. On view from 11/1.

DOYLE—175 E. 87th St. (427-2730). 10/30 at 2 and 7: Important 19th- and 20th-Century American Paintings and Sculpture. On view from 10/26.

PHILLIPS—406 E. 79th St., (570-4830). 11/2 at 10:30: 20th-Century Decorative Arts; at 1:30: Lalique and Icarts. On view from 10/26.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/30 at 10:15 and 2: Watches, Clocks and Scientific Instruments. On view from 10/25. 10/31 at 10:15 and 2: Fine Printed and Manuscript Americana. On view from 10/25. 10/31 at 10:15 and 2: Important 19th-Century European Paintings, Drawings and Watercolors. On view from 10/26. 10/31 at 2: Important American Voyages and Explorations. On view from 10/25. 11/1 and 11/2 at 2: Important English Furniture, Decorations and Carpets. On view from 10/26. 11/5 at 7: Twenty-three Works from the DIA Art Foundation. On view from 10/30.

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NEW YORK MAGAZINE

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; *Sun., noon–6. Also full-price tickets for future performances.* Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, October 30

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; with Charles Bressler, William Parker, Dawn Upshaw, Judith Malafronte, Jon Humphrey, John Cheek. Bach's *St. Matthew Passion.* Avery Fisher Hall at 7:30. $10–$20.

NATHAN MILSTEIN, violinist. Works by Bach, Handel, Beethoven, Sarasate, and original compositions and transcriptions. Carnegie Hall at 8. $12–$20.

GUARNERI STRING QUARTET, with pianist Lydia Artymiw, violist Walter Trampler. Mozart's String Quintet, K. 174; Mendelssohn's String Quartet, Op. 44, No. 3; Dohnanyi's Piano Quintet No. 2. 92nd Street Y at 8. $12.50–$17.50.

KEN MCINTYRE, composer-conductor, with the Contemporary African-American Music Orchestra. Original compositions and improvisations. Carnegie Recital Hall at 8. $10.

GOLIARD CHAMBER ORCHESTRA—Music by Marcello, *Dvorak, Persichetti. Merkin Concert Hall at 8. $10.*

STEPHEN HOUGH, pianist. Works by Mendelssohn, Ben Weber, Beethoven, Scarlatti, Franck, Liapunov. Alice Tully Hall at 8. $10.

JAMES CUNNINGHAM, saxophonist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

MAREK KUDLICKI, organist. St. Bartholomew's, Park Ave. at 50th St. (751-1616), at 12:10. Free.

CAROLYN ENGER, pianist. Lincoln Center Library at 4. Free.

Thursday, October 31

NEW YORK PHILHARMONIC, Riccardo Chailly conductor; violinist Yuzuko Horigome. Strauss's *Don Juan*; Mendelssohn's Violin Concerto; Beethoven's Symphony No. 4. Avery Fisher Hall at 8. $6–$30. Note: Open rehearsal of this program, Thurs. at 9:45 a.m.; $3.

MIXED-BAG CONCERT—Richie Havens, Pete Seeger, Gil Scott-Heron, Odetta, Afrika Bambaattaa, the Washington Squares, Larry Harlow, disc jockeys Meg Griffin, Al Jackson, Rosko. Fund-raiser for documentary film *A Matter of Struggle*. Carnegie Hall at 8. $15–$40.

ST. LUKE'S RENAISSANCE ENSEMBLE: GUIDO'S OTHER HAND—"A Renaissance Halloween." Chamber music from Flanders, Spain, England, Italy. Carnegie Recital Hall at 8. $10.

JUILLIARD STRING QUARTET/JUILLIARD CONTEMPORARY ENSEMBLE, Paul Zukovsky conductor. Music by Schoenberg, Stravinsky, Sessions. Juilliard School, Lincoln Center (974-7515), at 8. Free.

URS RUCHTI, pianist. Works by Schubert, Chopin, Liszt. Merkin Concert HalL at 8. $8.

JOHN WAITE/CHEAP TRICK—A Halloween party-concert, with an audience costume contest. Radio City Music Hall at 7:30. $20.

OPERATIC CONCERT—Various artists. Alice Tully Hall at 8. $10–$15.

MARTIN BEST, troubadour. Songs from the 12th, 17th, and 18th centuries. Metropolitan Museum at 8. $10.

SYLVAN WIND QUINTET—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

CLAUDIA DUMSCHAT, organist. Works by Bach, Franck, Guillou, Prokofiev. Columbia U., St. Paul's Chapel, Broadway and 116th St., at noon. Free.

ARCHDUKE TRIO—Works by Barab (world premiere), Beethoven, Tchaikovsky-Schaaf, Mendelssohn. St. Michael's Hall, 225 W. 99th St., at 8. $6.

JEFFREY SOLOW, cellist/**DORIS STEVENSON,** pianist. Music by Haydn, Bach, Schumann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

PAUL CHAMLIN, pianist. Crystal Pavilion, Third Ave. *between 49th–50th Sts., at noon. Free.*

BARGEMUSIC—Pianist Robert McDonald, violinist Ik-Hwan Bae, cellist Warren Lash, clarinetist David Shifrin. Stravinsky, Strauss, Messiaen. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone *for information on bus transportation to the barge.*

CONCERT MACABRE—The Conservatory Orchestra of Brooklyn College, Dorothy Klotzman conductor and Laurin Smith assistant conductor; pianist Michael Rogers. Music by Liszt, Boccherini, Mussorgsky, Saint-Saens, Cadzow. Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $5.

Friday, November 1

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—With guest artists mezzo-soprano Jan DeGaetani, harpist Osian Ellis. A celebration of the 75th birthday of composer William Schuman. Pachelbel's Canon in D; Schubert's Fantasie in C, Op. 159; Schuman's *In Sweet Music*; Mendelssohn's String Quintet No. 2. Alice Tully Hall at 8. $15.

VIENNA CHAMBER ENSEMBLE, with pianist James Levine. Schubert's Quintet in A, "Trout," and Octet in F, D. 803. Carnegie Hall at 8. $8–$15.

NEW YORK PHILHARMONIC—See 10/31.

WAYNE PANNABECKER/LINDA PAPATOPOLI, pianists. Music for one piano, four hands, by Bach, Chopin, Mozart, Scarlatti, and world premieres by Leclaire and Baughman. *Carnegie Recital Hall at 8. $7.*

THE CURE— Radio City Music Hall at 8. $17.50.

MANHATTAN SYMPHONY ORCHESTRA, David Gilbert conducting. Beethoven's Symphony No. 8; Debussy's *Jeux*; Vaughan Williams's Symphony No. 2, "London." Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

QUEENS COLLEGE ORCHESTRA, Maurice Peress conductor; baritone Udo Reineman, pianist-organist Walter Hilse; the Canticum Novum Singers, Harold Rosenbaum conductor. Ravel's *Tout est Lumiere*; Faure's *Requiem*, N.Y. premiere of original orchestration; works by Boulanger, Janequin, Le Jeune. St. Peter's Church, Lexington Ave. and 54th St., at 8. $10.

TANGOS AND ZAMBAS—Nelly Vuksic, singer, and pianist Cesar Vuksic. Music by Stravinsky, Barber, Wallach, and Latin American composers. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

MARTY ERLICH TRIO, with Anthony Cox and Pheeroan Ak-Laff. Jazz. Cooper Union Great Hall, 7th St. at Third Ave. (254-6374), at 8. Free.

ALARIA CHAMBER ENSEMBLE—Music by Brahms, Wanhal, Jacob, Gabrieli, others. St. Joseph's Church, Sixth Ave. and Waverly Pl., at 8. $8.

COLUMBIA COMPOSERS—Works by Bertles, Chew, Dours, Ortiz, Philo. *McMillin Theater, Columbia,* Broadway at 116th St., at 8. Free.

I GIULLARI DI PIAZZI—Commedia dell'arte presentation of the folk opera *The Adventures of Don Giovanni and His Servant Pulcinella*. St. John's in the Village, 224 Waverly Pl. at 11th St. (431-7179), at 8. $8.

JOE NEWMAN, trumpeter. "Jazz at Noon. California Club, 156 W. 43rd St. (391-0001), at 12. $4.

ARTHUR SPENCER AND FRIENDS—Centerfold, 265 W. 86th St. (866-4454), at 8. $4.

MICHEL LEGRAND AND FRIENDS—With vocalist Sue Raney, bassist Brian Torff, guitarist Vic Juris, percussionist John Riley, and Bob Beldon, Paul Mariconda on synthesizer. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11–$15.

Saturday, November 2

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor; soloists Yvonne Frazier, Kathryn Asman, John Stuart, David Evitts. Mozart's *Requiem*; Vaughan Williams's *Dona Nobis Pacem*; DeCormier's *Four Sonnets to Orpheus* (premiere). Carnegie Hall at 8. $6–$20.

NEW YORK PHILHARMONIC—See 10/31.

ALEXIS WEISSENBERG, pianist. Works by Franck-Bauer, Bach, Rachmaninoff. 92nd Street Y at 8. $12.50–$17.50.

GUARNERI STRING QUARTET—Beethoven's Quartets Op. 18, No. 3; Op. 95; Op. 132. *Metropolitan Museum at 8. $14.*

GAYLE SCHMIDT, pianist. Works by Liszt, Ravel, Albeniz. Merkin Concert Hall at 8. $12.50.

PAUL HORN, flutist, with bassist David Friesen. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2213), at 7:30. $10, $15.

GEORG FRIEDRICH SCHENCK, pianist. Works of Schumann, Hindemith, Beethoven. Metropolitan Museum at 2:30. $5.

ZARZUELA IN CONCERT—Alice Tully Hall at 8. $10–$15.

FUSAKO YOSHIDA, koto/**HARUKO NARA,** piano. Carnegie Recital Hall at 8:30. $12.

LORRAINE LEVENDER-WHITTLES, pianist, with members of the Long Island Original-Music Ensemble. Works by the pianist. Carnegie Recital Hall at 2. $30. Benefit for the National Trust.

MIA WU, violinist. Carnegie Recital Hall at 5:30.

JIMMY CLIFF—Reggae concert. Beacon Theater, Broadway and 74th St. (874-1717), at 8. $18.50, $20.

SIMPLE MINDS—The band from Scotland. Radio City Music Hall at 8. $18.50.

RITMU EN JUVENTUD—Ex-Menudo members. Felt Forum, Madison Square Garden, at 4. $12.50.

BATTLEFIELD BAND, from Scotland/**KORNOG,** band from Brittany, with guests Serge Desauney and Gilles le Bigot. Triplex Theater, 199 Chambers St. (618-1980), at 8. $10, $12.

I GIULLARI DI PIAZZA—See 11/1.

DEUCE—Instrumental jazz/funk, with saxophonist Jean Fineberg, trumpeter Ellen Seeling. Jazz Center, 380 Lafayette St. (505-5660), at 9 and 11. $8.

JAMES CUNNINGHAM, saxophonist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ROSEWOOD CHAMBER ENSEMBLE—Music by Richard J. Neumann (world premiere), Beethoven, Janacek. Sunnyside Reformed Church, 48-03 Skillman Ave., Queens, at 8. $7.50.

BARRY DAVID SALWEN/ROSA MOSKOWITZ, pianist. A double concert. Music by Barber, Mendelssohn, Chopin, Sessions, Kreuz. Brooklyn Conservatory of Music, Queensboro Branch, 140-26 Franklin Ave., Flushing (718-461-8910), at 8. $6.

Sunday, November 3

VIENNA SYMPHONY, Wolfgang Sawallisch conductor; violinist Christian Altenburger. Mozart's Symphony No. 41 and Violin Concerto No. 3; Strauss's *Ein Heldenleben.* Avery Fisher Hall at 3. $10–$20.

JUILLIARD STRING QUARTET—Beethoven's Quartets in F, Op. 59, No. 1, and in B-flat, Op. 130, with Grosse Fuge. Carnegie Hall at 3. $8–$15.

MIRIAM FRIED, violinist. Unaccompanied works by Bach. 92nd Street Y at 3. $7.50–$10.

JAPANESE AMERICAN ASSOCIATION Music Award–winning pianists: Lisa Nakamichi, Sayuri Miyamoto, Sachiko Hasegawa, Sayuri Iida, Mariko Sato. Merkin Concert Hall at 2. $10.

STEPHEN ROBINSON, classical guitarist. Works by Coupa, Foden, Schiffman, Hand, Adler (N.Y. premiere), others. Merkin Concert Hall at 8. $8.

CHAMBER MUSIC SOCIETY—See 11/1. Today at 5.

KEVIN OLDHAM, pianist. Bach-Liszt, Liszt, Scarlatti, Beethoven, others. Carnegie Recital Hall at 8:30. $25.

UDO REINEMAN, baritone. Frick Collection, 1 E. 70th St., at 5. There may be some seats available (with $2 admission charge) at time of concert.

EMILY CORBATO, pianist. Music of Bloch, Harris, Foote, Schumann. Carnegie Recital Hall at 2. $8.

GARY RONKIN, violinist. Carnegie Recital Hall at 5:30.

SANDRO, Spanish singer. Carnegie Hall at 8. $18–$22.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; oboist Gerard Reuter. Brahms's Hungarian Dances Nos. 1, 3, 10; Mozart's Oboe Concerto in C; Schubert's Symphony No. 3; Lifchitz's *Yellow Ribbons No. 17.* Bank Street College, 610 W. 112th St. (663-6021), at 3. $6.

I GIULLARI DI PIAZZA—See 11/1. Today at 3.

WESLEYAN UNIVERSITY BIG BAND, Bill Barron director. Jazz Center, 380 Lafayette (505-5660), at 8. $5.

BROOKLYN PHILHARMONIC, Lukas Foss, Tania Leon conductors; percussionist Max Roach, violinist Winterton Garvey, Erasmus Hall Choral Club. "300 Years of Black Classical Music." Works of Neves, de St. George, Joseph White, Noel da Costa (N.Y. premiere), Undine Smith Moore. Picnic House, Prospect Park, P.P.W. and 5th St., Brooklyn (718-636-4120), at 3. $5.

BRONX ARTS ENSEMBLE—Chamber music by Schubert, Freeman, Beethoven, Baksa. Wave Hill, W. 252nd St. and Independence Ave., Bronx (549-3200), at 3. $9.

BARRY DAVID SALWEN/ROSA MOSKOWITZ—See 11/2. Today at 3, at 58 Seventh Ave., Brooklyn (718-622-3300). $6.

BARGEMUSIC—See 10/31. Today at 4.

CONSERVATORY WIND ENSEMBLE of Brooklyn College. Whitman Hall, Flatbush and Nostrand Aves., at 2. $5.

YOUSSEF RAKHA'S OSIRIS JAZZ QUINTET, with pianist Barry Harris, tap-dancer Tina Pratt, singer Alyson Williams. Manhattan College Smith Hall, M.C. Pkwy. and Waldo Ave., Bronx, at 3. Free.

NEXUS—Music for oboe, clarinet, bassoon. Brooklyn Museum, Eastern Pkwy., at 1:30. Free, with museum admission.

CONCERTS IN CHURCH SPACES— National Association of Composers, USA, with soprano Elizabeth Kirkpatrick, composer-pianist Elie Siegmeister, others; works of Siegmeister, Alexander, Lifchitz, McClure, Wallach, Witkin. Christ and St. Stephen's, 120 W. 69th St., at 3. $6 . . . New York Concertino Ensemble. "Lo Spirito Vivo Dell'italia"; music by Giordani, Bottesini, Boccherini (U.S. premiere), Pergolesi, Polzelli, Vivaldi. French Church, 126 W. 16th St., at 4. $9 . . . Washington Heights Orchestra; works of Rossini, Wagner, Bartok, Beethoven. Good Shepherd Church, Isham and Cooper Sts., at 2. $6.50 . . . Canterbury Choral Society, Charles Dodsley Walker conductor. Five centuries of music for multiple choirs, brass, and organ, by Gabrieli, Bruckner, Hoiby, others. Heavenly Rest, Fifth Ave. at 90th St., at 4. $5 suggested . . . Collegium Antiquum Orchestra and Chorus, Mary Jane Newman director. Mozart's *Requiem,* on period instruments. Holy Trinity, 316 E. 88th St., at 3. $6 . . . "Evenings With Johann S.," Bach Vespers, with Frederick Grimes conducting the Bach Choir, soloists, orchestra; organist Nancianne Parrella. Cantata 80 and the Credo, S. 680. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering . . . Mosaic: harpist Elizabeth Panzer, flutist Kathleen Nester, percussionist Tracie Lozano. Works by Bach, Salvedo, Inghelbrecht, Ibert, others. Rutgers, Broadway and 73rd St., at 3. $6 . . . Music by Holst, Schutz, Stover, conducted by Mr. Stover. Second Presbyterian, 6 W. 96th St., at 7. Contribution . . . Choir, with organist William Trafka; James Litton conductor. Durufle's *Requiem.* St. Bartholomew's, Park Ave. at 50th St., at 4. Offering . . . Kenneth Drake, pianist. Music by Mendelssohn, Beethoven, Chopin, Schumann. St. George's, 16th St. east of Third Ave., at 3. $5 . . . Bonnie Robiczek, lutenist. Music by Weiss, Reusner, Hagen, Bach. St. Ignatius, West End Ave. and 87th St., at 4. $5 . . . St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Eddie Bonnemere Orchestra, JESU Choir; offering. At 7: Big Nick Nicholas Quintet; $5 . . . Flutist Margaret Rakas, cellist Lisa Terry, organist-continuo Carol Jones, guitarist Dennis Cinelli. Handel, Loeillet, Diabelli, others. Zion-St. Mark's Lutheran, 339-341 E. 84th St., at 3:30. $5.

Monday, November 4

NEW MUSIC CONSORT, Claire Heldrich, Madeleine Shapiro directors. Music by Wuorinen, Carter, Cowell, Tower, Wilson, Cage. Carnegie Recital Hall at 8. $9.

PALMA TOSCANI, soprano, pianist Dennis Helmrich. Music by Schubert, Pedrell, Loeffler, Rorem, Brahms. Merkin Concert Hall at 8. $8.

DONALD COLLUP, baritone, with pianist Walter Huff. Music by Arne, Schumann, Poulenc, Paulus (N.Y. premiere), others. Alice Tully Hall at 8:30. $5–$8.

THE CASTLES OF GHANA, a suite by John Carter, performed by the composer-clarinetist, with trumpeters Bobby Bradford, Baikida Carroll; trombonist Benny Powell, others. New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 8. $10.

AVIVA PLAYERS—Contemporary American women composers: Cory, Howe, Gideon, Musgrave, Smith, and N.Y. premieres by Spektor, Zaimont. Marymount Manhattan Theater, 221 E. 71st St., at 8. $8.

ANDIAMO CHAMBER ENSEMBLE, with cellists Julia Lichten and Jonathan Spitz. Mozart, DeKenessey (premiere), Schoenberg-Webern. New School, 66 W. 12th St., at 8. $4.

INSTITUTIONAL RADIO CHOIR—Cooper Union Great Hall, Third Ave. at 7th St. (254-6374), at 8. Free.

LENNY PICKETT—Music for four saxophones and drums. Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 12:30. Free.

CARMAN MOORE AND ENSEMBLE—Program includes Moore's *Concertos: The Theme Is Freedom* and *Sky Music.* Judson Memorial Church, 55 Washington Square South, at 8. $5.

VILLAGE SINGERS OPEN SING—Orff's *Carmina Burana.* Eisner & Lubin Auditorium, Washington Square So., N.Y.U. (254-9703), at 7:30. $5.

NATHANIEL WATSON, baritone/**MARIJA STROKE,** pianist-harpsichordist. Purcell, Monteverdi, Faure, Wolf. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

Tuesday, November 5

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; pianist Claudio Arrau. Rossini's Sonata No. 6 for String Orchestra; Beethoven's Piano Concerto No. 3; Hindemith's Symphony in E-flat. Carnegie Hall at 8. $12, $16.

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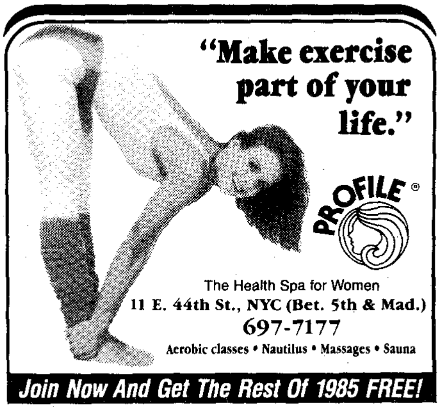
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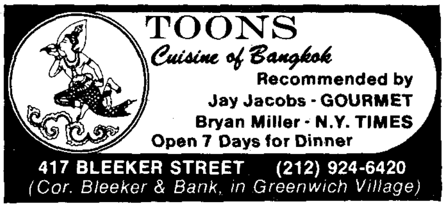
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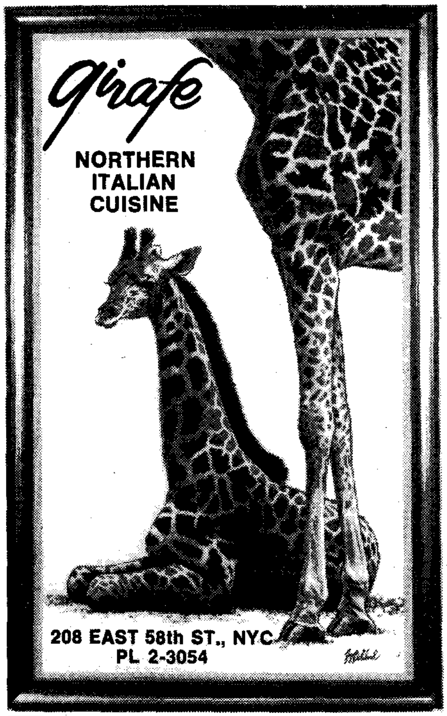

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AMERICAN CHAMBER PLAYERS, Miles Hoffman, director-violist, violinist Alexis Galperine, cellist Peter Wiley, pianist Barbara Weintraub. Debussy, Rochberg, Faure, others. Carnegie Recital Hall at 8. $9.

CALLIOPE, a Renaissance band. Works by Brehem, Schickele, Black (premiere). Merkin Concert Hall at 8. $8, $10.

GROUP FOR CONTEMPORARY MUSIC—Guitarist David Starobin, bass-trombonist David Taylor,flutist Harvey Sollberger. Works by Powell, Melby, Babbitt, Carter, Wuorinen. 92nd Street Y at 8. $5–$8.

MORRIS DAY/STARPOINT—Beacon, 74th St. and Broadway (874-1717), at 8. $17.50, $20.

MANHATTAN PHILHARMONIA ORCHESTRA, Patrick Flynn conductor. Beethoven's Symphony No. 6, "Pastoral"; Tchaikovsky's Overture-Fantasy *Romeo and Juliet*; "Love Scene" from Berlioz's *Romeo and Juliet*. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JAMES R. LAWSON, carillonneur. Music for Election Day, including recent carillon compositions. Riverside Church, the Drive at 122nd St., at noon. Free.

LISA JOY SITJAR, pianist. Bach, Chopin, Ravel, Rachmaninoff. Trinity Church, Broadway at Wall St., at 12:45. Free.

PAUL CHAMLIN—See 10/31.

COMMUNITY JAM—Political rock. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. 10/28 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with R. Alexander, Merritt, Tyler, Mosley, Williams, Baker, Hubbard. 10/29 at 8: *Khovanshchina,* Jarvi conducting; with Upshaw, Stefka Mineva (debut), Lewis, Gulyas, Monk, Haugland, Koptchak. 10/30 at 8: Verdi's *La Traviata*, Fulton conducting; with Daniels, Lima, Nucci. 10/31 at 8: Verdi's *Falstaff*, Levine conducting; with Neblett, Blegen, Boozer, Cossotto, Glossop, Ahlstedt, Ellis. 11/1 at 8: *Khovanshchina*; same as 10/29. 11/2 at 2: *Porgy and Bess*; same as 10/28, except Estes for Mosley. 11/2 at 8: *La Traviata*; same as 10/30. 11/4 at 8: Mascagni's *Cavalleria Rusticana*, with Behrens, I. Jones, Johnson, V. Moldoveanu, R. Clark; Leoncavallo's *Pagliacci*, with Pilou, Ernesto Veronelli (debut), Milnes, Shexnayder; Garcia Navarro (debut) conducting both. 11/5 at 8: *Khovanshchina*; same as 10/29.

New York City Opera

NEW YORK STATE THEATER—Through November 17. Tickets $6–$29. Note: all foreign-language operas are subtitled in English. 10/29 at 8: Puccini's *Madama Butterfly,* Pallo conducting; with Lamy, Shaulis, Grayson, McFarland, Perry. 10/30 at 8: Puccini's *La Rondine*, Siciliani conducting; with Knighton, Peterson, Garrison, Eisler. 10/31 at 8: Bellini's *Norma*, Bonynge conducting; with Stapp, Forst, Grayson, Wells. 11/1 at 8: N.Y. premiere of Argento's *Casanova* (in English), Bergeson conducting; with Gutknecht, McBride, Marsee, Castle, Nolen, Thomsen, Lankston, Siena; director, Masella, sets by Franco Colavecchia, costumes by Lewis Brown (debut), lighting by Duane Schuler. 11/2 at 2: Donizetti's *Lucia di Lammermoor*, Keene conducting; Dobish, Leech, Eisler, J. Clark, Burchinal, Wells. 11/2 at 8: Puccini's *Turandot*, Keene conducting; Kelm, Davis, West, Dansby. 11/3 at 1: Lehar's *The Merry Widow*, Pallo conducting; Cummings, Sparrow, Baerg, Reed, Harrold, Billings. 11/3 at 7: *The Merry Widow*, Pallo conducting; Munro, Marsee, Golden, Groenendaal, Thomsen, Harrold, Billings. 11/5 at 8: *Turandot*; same as 11/2.

Other

AMATO OPERA—Mozart's *The Marriage of Figaro*, in English. 319 Bowery, near Houston St. (228-8200). 11/1, 2, 9, 15, 16, 23, 30 at 7:30; 11/3, 10, 24, 12/1 at 2:30. $10.

DON GIOVANNI, by Mozart; in English. San Francisco Western Opera Theater (N.Y. debut), Evan Whallon conductor. Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 11/2 at 8. $10–$20.

LIGHT OPERA OF MANHATTAN—Through 11/10: Friml and Stothart's *Rose Marie*. Norman Thomas High School, 111 E. 33rd St. (532-6180). Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50, $20.

THE IMMORTAL HOUR, by Rutland Boughton. Bel Canto Opera, directed by Frank Corsaro. Joan of Arc School, 154 W. 93rd St. (279-4200). 11/2 at 8. $15.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 11/2, 30, at 8; 11/3, 10, at 3. $15.

THE LITTLE SWEEP, from Britten's work "Let's Make an Opera"/**LA SERVA PADRONA,** by Pergolesi. Richmond Theatre Collection. Faith Methodist Church, Castleton and Heberton Aves., Port Richmond, S.I. (718-727-0467). 11/1, 2 at 8. $6.

OPERATIC CONCERT—Singers from the Regina Opera Company in duets, arias, trios on the theme of love. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555). 11/3 at 4. $2.

DANCE

The Joffrey Ballet

CITY CENTER—Through November 10. Tickets $5–$35. This week: 10/29 at 8: *Dream Dances, Untitled, Offenbach in the Underworld.* 10/30 at 8: *Italian Suite, Secret Places, Confetti, Jamboree.* 10/31 at 8: *Kettentanz, The Moor's Pavane, Round of Angels, Jeu de Cartes.* 11/1 at 8: *Suite Saint-Saens, Untitled, Confetti, Rodeo.* 11/2 at 8: *Kettentanz, Forgotten Land, Light Rain.* 11/3 at 2: *Italian Suite, Secret Places, Untitled, Jamboree.* 11/3 at 7:30: *Dream Dances, Round of Angels, The Moor's Pavane, Kettentanz.* 11/5 at 8: *Reflections, Love Songs, Arden Court, Light Rain.*

The Feld Ballet

JOYCE THEATER—Through 11/3. Tickets Fri. and Sat. evenings, $25; others, $20. This week: 10/29, 11/2 at 8; 11/3 at 7:30: *Les Noces, Intermezzo No. 2, Medium: Rare, The Jig Is Up.* 10/30, 31, 11/1 at 8: *Against the Sky, Aurora I, Aurora II.* 11/3 at 2: *The Envelope, Caught, Medium: Rare, Maria La Baja, Intermezzo No. 1.*

"Next Wave" Festival

BROOKLYN ACADEMY OF MUSIC—Through 12/8. Current programs: **The Golden Windows,** a three-part play by Robert Wilson; music by Tania Leon, Gavin Bryars, Hans Peter Kuhn. 10/29, 30, 31, 11/1, 2 at 8; 11/3 at 2 and 7. $18, $22; $20, $25 weekends . . . **Mechthild Grossman**'s solo theater performance, *Wo Meine Sonne Scheint* (American premiere). 10/29 at 7; 10/30, 31, 11/1, 2 at 8; 11/3 at 2; $12 . . . **Laura Dean Dancers and Musicians,** with two world premieres, one to music by Steve Reich, the other to an Anthony Davis score; also a N.Y. premiere, music by Dean. 10/31 at 7; 11/1, 2 at 8; 11/3 at 2. $10–$22.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Balletfore:** James Waring's lecture "Terpsichore Explained," with guest David Vaughan, and "Eccentric Beauty Revisited." Also "Pas de Quatre" and "Le Spectre de la Rose." 10/30, 11/1 at 8; 11/2, 3 at 2 . . . **Morocco & The Casbah Experience:** Dance from Morocco, Turkey, Egypt, Persia, Saudi Arabia, Tunis. 10/31, 11/2, 3 at 8.

Other

ANN ARBOR DANCE WORKS (N.Y. debut), with guest Clifford Shulman joining Gay Delanghe, Bill De Young, Jessica Fogel, Peter Sparling, and a company of five. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 11/1, 2, at 8. $7.

EL MORAO—Gypsy flamenco troupe from Spain, with guitarist Manuel Morao. Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 11/3 at 7. $6, $8.

JUBILATION! DANCE COMPANY—Two premieres on the program. 10/30–11/1 at 8; 11/2 at 2 and 8; 11/3 at 6 (benefit; $30); $10.

MELODY, DANCE, AND THE INVISIBLE WORLD—Three premieres of music and dance by Jim Martin, with other music by Tom Ross and James Cowdery. Merce Cunningham Studio, 55 Bethune St. (924-0077). 10/30, 11/1, 2 at 9. $7.

OTHER EVENTS

BEST OF THE BEST: A SHOW OF CONCERN—This is the big one, a truly all-star night to benefit AIDS research and concern. Date is 11/3, at the Metropolitan Opera House, and the entertainers will be coming from all over: among them (and we can name only a very few) are Bette Midler, Bernadette Peters, Lily Tomlin, the Boys Choir of Harlem, the N.Y.C. Gay Men's Chorus, Carol Burnett, Peter Allen, James Levine, Marilyn Horne, and the cast of *La Cage aux Folles.* Tickets at $250, $500, $1000 remain (977-4180), and the last two prices include the performance parties.

NATIONAL HORSE SHOW—At Madison Square Garden on its annual visit, 10/29–11/3. The U.S. Equestrian Team will compete with riders and mounts from West Germany and Canada, and there will be champion horsemen from Australia, Great Britain, Ireland, Italy, and Japan along for the ride. The team parade is opening night, and there will be international jumping every night. Tues.–Fri. at 1:30, $5 and $8.50; Sat. and Sun. at 1:30, $8.50–$22.50; Tues.–Sun. at 7:30, $8.50–$30 (564-4400).

TRICK-OR-TREAT SPECIALS continue into this week, to take in the big day itself: The street spectacular that is the **Village Halloween Parade,** 10/31, begins at 7, and there's a new route for marchers and watchers: from Sixth Ave. and Houston St., up Sixth to 10th St., east to Fifth Ave., south to Washington Square Park, where the party starts. A conch-shell band, a covey of crones on stilts, city schoolchildren, some hidden in a single costume (caterpillar, anybody?), bands, jugglers—and this is only the tip of the scary iceberg. Anything goes . . . The same witchy night, the New York Botanical Garden in the Bronx (220-8700) wants us all to visit its **Haunted Greenhouse,** the annual "spooking in the Crystal Palace," when sound effects and flickering jack-o'-lanterns will guide us to the Witches' Den, where ghouls and goblins will try to convince us they're just for fun. An enchanted apple orchard and pumpkin pinatas, refreshments and costumed entertainers are part of the scary fun. $3; $1 for seniors and kids 6–16; under 6, free; parking, $2.50.

SPECIALS FOR SPECIAL INTERESTS—A motorcade of antique automobiles is part of the **Brighton Run—American Style,** 11/3, beginning in Herald Square with a rally from 9 to 11 a.m. At 11:15 the veteran beauties with their costumed drivers proceed across 34th St. to Fifth Ave., down to Washington Square, down Broadway to City Hall, across Brooklyn Bridge, along the B.Q.E. and out to the Kingsborough College parking lot for another rally. Model-T's, a Reo, a LaSalle with a golf door for the owner's clubs (!), are part of the fun . . . The **Romantic Times Booklovers Convention** is on at the Vista International Hotel, World Trade Center, 10/30–11/3. The range includes Western, Inspirational, Sci Fi, and Mainstream Fiction, and there'll be an awards ceremony, workshops, and parties during the five-day event—full registration is $299, or $50 a day per workshop. 11/2, 12:30–3, Waldenbooks will stage a free autographing party, where you can meet Rosemary Rogers, Barbara Cartland, and Barbara Taylor Bradford . . . Plenty of brass, at the **Professional Woodwind & Brass Show,** 151 W. 48th St., 11/1, 2, 3; 9 a.m.–9 p.m., and free. Displays, demonstrations, clinics, lots of music, and prizes.

FAIRS, CELEBRATIONS, AND SALES—Brief notes for these all-ages events: **Children's Expo International,** at the Coliseum, Columbus Circle, 11/2, 3, 10–10; 11/4, 10–7—Products and services represented, along with pony rides, contests, seminars, magic, and prizes; $4, adults $6, with part of the proceeds to the Floating Hospital, PASS and the March of Dimes . . . **CIVITAS** has as its raison d'etre the enhancement of the quality of life for everyone on the Upper East Side, and its fundraiser this year is in a Medieval mood—costumes, minstrels, mimes, a buffet, wine bar (744-6914). At the Church of the Heavenly Rest, Fifth Ave. at 90th St., 11/1, 6:30–9. $20 . . . The **Washington Square Church** celebrates its 125th anniversary in November, and 11/2 there'll be an open house and a mini-bazaar at 1, in the church house, 133 W. 4th St.: music, videotape, refreshments, exhibits, and more . . . Heartsease Home will have its **Craft Show and Sale** at the Park Avenue Christian Church, 85th St., 11/1, 11–8; 11/2, 10–4. You'll find Amish quilts, Christmas decorations, floral arrangements, patchwork pillows, toys, all made by Lancaster County's "plain people." Free admission . . . Another shopping fair, with the coming holidays in mind, is the **Eger Holiday Fair,** at the Eger Nursing Home, 140 Meisner Ave., S.I., 11/2, 9–5. Plants, holiday decorations, handmade and home-baked goods, toys, crafts, raffles, a table of Scandinavian items . . . The Sisterhood Temple Emanu-El **Creative Crafts Show and Sale,** 11/2 (preview), 11/3–6, 11–9, with a small admission. An "alumni"-artisans selection of crafted items, among them stoneware, wall hangings, glass, woven clothing, wood, jewelry, much more. At 756 E. Broad St., Westfield, N.J. . . . Also out of town, in Greenwich, Conn., 11/2 and 3: the annual **Handcraft Show and Sale,** 10–5 daily; $2. 90 craftsmen are represented . . . The Lighthouse's **Posh Sale** continues through 11/1, at 111 E. 59th St., 10-7, Mon. and Thurs.; 10–5 Tues., Wed., Fri. All manner of clothing and accessories here.

ART-WORLD NOTES—The **New York Fine Print Fair** is the next fine-arts event at the Seventh Regiment Armory, Park Ave. and 67th St. Date is 11/2, 3; 10–8 Sat.; 11–6 Sun. Master prints and drawings of 40 dealers from five countries include Rembrandt, Goya, Whistler, and Bellows will be available for dealers, museums, and novice collectors to browse among and buy, at appropriate prices, of course. Two-day admission, $5; $3 daily. There will be lectures included . . . **Bidding Beyond the Barriers:** 75 Years on the Auction Block is an East Village event, 11/3 at 5, at the Limbo Gallery, 647 E. 9th St. (475-5621). Area artists as well as works by artists who worked in New York from 1910 to 1950—O'Keeffe, De Kooning among them—will be sold then, and previewing is 10/30, 8–10; also 10/31–11/2, 1–6, and 11/3, noon-3 . . . Another art auction, 11/1 at 8:30, at the **Salmagundi Club,** 47 Fifth Ave., when members will sell their paintings. Preview daily, 1–5, before the Fri. date.

TOURS

GHOSTS OF GREENWICH VILLAGE—Aaron Burr and the Lady in Black top this sinister list. Guide Michael Levin shows you their haunts, 10/30 at 8, 10/31 at 6 (this last one concludes at the Village Halloween Parade)—see above). 924-7187 for meeting place. $5.

NEW YORK WALK-ABOUT—"Millionaires' Row—The Mighty Tycoons." 11/3 at 11 a.m. or 2, meet on S.E. corner of Fifth Ave. and 78th St. (582-2015 weekdays; 914-834-5388 eves., weekends.) $5.

THE JEWISH LOWER EAST SIDE—"Newspapers, Cafes, Yeshivas, and Meeting Halls, at the Turn of the Century." Lecture and walk with Sculpture and Arts Research (255-3991), led by sculptor Al Orensanz. 11/3 at 2:30, meet at 197 E. Broadway. $3.

CENTRAL PARK, the northern end. Walk with Henry Hope Reed, in memory of park-lover Edith Nittoly Lineweaver. 11/3 at 1:30, meet at C.P.W. and 100th St. $1. Friends of the Parks (473-6283).

BROOKLYN: EXPERIENCE THE PANORAMA—Tours by the Brooklyn Historical Society, 128 Pierrepont St. (718-624-0890). 10/31, 11/5: two different tours of Brooklyn Heights; meet at the Society; free. 11/2 at 1, meet at the Greenpoint Savings Bank, 807 Manhattan Ave., for an architectural tour of Greenpoint; $5.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. **Architects at Work** visits N.Y. firms. 10/29 at 1, R.M. Kliment & Frances Halsband Architects; $8 . . . Also, a free tour of **Grand Central Station,** each Wed. at 12:30; meet under the Kodak sign. And a free tour along a portion of **Fifth Ave.,** each Thu. at 12:30; meet at the Urban Center, Madison Ave. at 51st St.

GREENWICH VILLAGE—"The Village Experience" is a personalized walk with Lili Pollatos, who talks about history, trends, architecture (334-8463). Daily except Sun. at 10 and 2. $10.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about out-of-town and "activity" tours. All these 11/3—**Artists' Hospitality:** Visits to Bowery artists Oli Sohvonen, Peter Slatin, Tony Saunders; 1–3:30; $13 . . . **The Erie Canal and the Growth of New York:** A celebration of N.Y. State in the city, including stops at the Customs House and the financial area; 11 a.m.; $8 . . . **Astoria,** in Queens, with its Greek community, and the Motion Picture and Television Center; at 11; $8 . . . **Woodlawn Cemetery,** the Bronx; at 11; $8 . . . **West Village Theaters:** 10 a.m.–12:30; $8 . . . **Bay Ridge:** Brooklyn's Gold Coast; 11 a.m.; $8 . . . **SoHo:** From Rags to Riches; 11 a.m.; $8.

THE GREAT AUTUMN TREES—11/3 at 1, meet at Prospect Park Environmental Center, Picnic House, P.P.W. and 5th St. (718-788-8500), Brooklyn. $2.

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action; 10/31 at 6 a.m. Return to the museum for a 7:30 clam-chowder breakfast. Advance registration required, 669-9416. $12.

GOURMET BICYCLE TOUR, with the Hungry Pedalers (phone 222-2243, 473-6829). 11/3 at 8:15, a.m. (raindate, 11/10): "Staten Island Ramble"; meet at South Ferry to catch the 8:30 ferry. $8 by mail, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip (food and cost are up to each biker).

JERSEY SHORE, Hoboken to the G.W. Bridge. Shorewalkers of New York, 11/3 at 9 a.m. (663-2167 for meeting places). $3.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). Phone for meeting places. 11/2, Van Cortlandt Park. 11/3, Flushing Meadow.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Greene (777-5658), who shows you how to identify and use plants. $15; phone for meeting places. 11/2, Inwood Hills.

SPORTS

PRO FOOTBALL—Giants: 11/3 at 1 vs. Tampa Bay. Giants Stadium, East Rutherford, N.J. (Sold out. For information about ticket availability: 201-935-8222).

BASKETBALL—Nets (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 10/30 vs. Indiana; 11/1 vs. Philadelphia; 11/5 vs. Washington. Games at 7:30. $6–$17.

HOCKEY—Islanders (Nassau Coliseum, Uniondale: 516-794-4100): 11/2 vs. Washington; 11/5 vs. Calgary. Games at 8:05. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.: 201-935-6050): 10/31 vs. Detroit; 11/2 vs. Rangers. Games at 7:35. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 10/30, the East View; 10/31, the Busher; 11/1, the Stuyvesant; 11/2, *Breeders' Cup Day;* 11/3, the Long Island; 11/4, the Schenectady; 11/5, the Knickerbocker.

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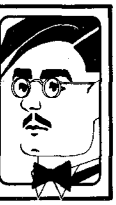

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OTHER EVENTS

SQUASH—The Chivas Regal Open, at the Hunter College Sports Complex, 68th St. and Lexington Ave. 10/30, 6 p.m. (pro-am fund-raising exhibition, $25); 11/1, 9:30 a.m-5:30 p.m. (men's preliminaries and women's quarterfinals, $7-$10), 6 and 8:30 (men's round-of-sixteen matches, $8-$12); 11/2, 10 a.m. and 12:30 p.m. (men's quarterfinals, $10-$14), 4 and 6 p.m. (men's and women's semifinals, $12-$16); 11/3, 1 (men's and women's finals, $14-$18). 860-8630.

ALL-STAR BOXING—11/1 at 7:30, New York State Junior-Welterweight Championship: Angel Cruz vs. Ricky Young. Madison Square Garden's Felt Forum (564-4400).

CHILDREN

SPOTLIGHT ON OPERA is "song and dance to awaken a child's interest in opera." 11/3 at 2 p.m. Fred and Anna Landau Building, Riverdale YM-YWHA, 5625 Arlington Ave., off 256th St. Adults, $4; children, $3 (548-8200).

A BUFFALO BILL TALE WITH JOHNNY MOONBEAM AND THE SILVER ARROW tells of a boy's efforts to earn the Silver Arrow of his tribe. Joseph Golden is the author, presented by Revelations Theatre, 11/2 at 2 p.m. 277 Park Ave. South (21st St.) (475-1216). $3.75.

THEATREWORKS/USA presents "Rapunzel." Book and lyrics by David Crane and Marta Kauffman, music by Michael Skloff, direction by Paul Lazarus. 11/2 at 1, 11/3 at 12:30 p.m. Promenade Theatre, 2162 Broadway (76th St.) (595-7500). $9, $12.

THEATRE/MASK/MUSIC—Alice Eve Cohen creates and performs three myths: "The Balinese Frog Prince," "Manu and the Fish," and "The Minotaur." 11/2 at 1 and 8; 11/3 at 1. Goddard-Riverside Community Center, 647 Columbus Ave. (873-6600, ext. 202). Adults, $6; children, $4.

SATURDAY CHILDREN'S SERIES—"Gabriel Ghost," about a young ghost's first assignment, will be performed by Maxmillion Productions. 11/2 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $4.

MICHAEL TAUBENSLAG PRODUCTIONS presents "Rumplestiltskin" at 1 and "Peter Pan Meets the Wicked Wizard" at 2:30, on 11/3. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

DAMSELS & WITCHES & KINGS & THINGS is a musical adaptation of tales by the Brothers Grimm. Music by Dean Johnson, writing and direction by Robert Festinger and Deborah Hiett. Third Street Music School Settlement, 11th St., between Second and Third Aves. Adults, $4.50; children and seniors, $2.50.

PUPPETWORKS, INC., presents "Pinocchio," an original musical version, directed by Nicolas Coppola. 11/3 at 2. Old First Church, Carroll St. and Seventh Ave., Brooklyn. $3.50 (reservations: 718-834-1828).

STORYHOUR at Eeyore's, 11 a.m. at the Broadway store (82nd St.), and 12:30 at the Madison Ave. store (81st St.), every Sun. Free, with refreshments (362-0634).

PUPPET PLAYHOUSE—"There's Music in Puppetsville" is presented by Winnie Wilson, 11/1, 2, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. $3 (reservations suggested: 879-3316).

LITTLE PEOPLE'S THEATRE COMPANY presents "Goldilocks and the Three Bears" at 1:30 and "Humpty Dumpty Falls in Love" at 3, every Sat. and Sun. through 11/17. 39 Grove St. $4 (reservations required: 765-9540).

LONG-RUNNERS—**Mostly Magic** will present a magic and comedy show, featuring a magician, clown, ventriloquist, or juggler. Sat. at 2, 55 Carmine St. (off Sixth Ave. and Bleecker St.). $7.50 (924-1472) ... **The King of the Entire World,** a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the 4th Wall Repertory Company (79 E. 4th St.) on Sat. and Sun. at 3:30. Children, $6; adults, $10 (254-5050) ... **Alfred the Dragon and the Missing Carnival** is presented by the Children's Improv. Co., at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. Children, $3.50; adults, $4 ... **13th Street Repertory Company** presents "The Empire Laughs Back" (Sat. at 1) and "Rumplestiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. 50 W. 13th St. (675-6677). $3 ... At **Magic Towne House,** 1026 Third Ave., 60th-61st Sts. (752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; adults must be with a child.

METROPOLITAN MUSEUM OF ART—The weekend theme at the **Uris Center for Education,** 11/2, 3, "Stained Glass": viewings in the Medieval Hall and the American Wing. Other weekend activities include gallery talks, sketching, studio workshops, films, drawing classes ... Meet at the **Great Hall** information desk, 7 p.m. on 11/5, for "Holiday" ... Storytime takes place at the **Children's Bookshop,** every Sat. and Sun. at noon. 11/3 at 2, meet children's author Tomie De Paola. *Fifth Ave. at 81st St.* (*Optional museum admission, but call 570-3932 for other fees*).

CITY OF NEW YORK PARKS AND RECREATION—Belvedere Castle: *Exhibits on weather, geology, etc., at the* Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 11/2 at 11 a.m., "Minibeasts": Explore the underground Central Park with Princess Belva; at 1, "An Insect Safari": Alice Gray does more underground exploring. 11/3 at 1, "The Knight Returns": See a knight up close and personal. Free but must reserve for Sat. workshops.

NEW YORK PUBLIC LIBRARY—At **Hamilton Fish Park** (415 E. Houston St., 673-2290), 10/31 at 4, a costume contest and party ... At **Lincoln Center** (Children's Room, 111 Amsterdam Ave., 870-1633), 11/2 at 2:30, "Flutes on Parade": An introduction to the flute, featuring the ocarina, penny whistle, shakuhachi, and baroque, piccolo, and alto flutes. Through 1/6, "Twelve Years of Graphics for *Sesame Street* by Gerri Brioso": Children are encouraged to touch and interact with many of the works of art. Mon.-Fri., 2:30-5:30 p.m.; Sat., 2-5 p.m. ... At **George Bruce** (518 W. 125th St., 662-9727), 11/4 at 3:30, "Lou the Magnificent": a magic show ... At **Soundview** (660 Soundview Ave., Bronx, 589-0880), 11/4 at 4, "The Dancing Bear": A multi-media bilingual disco fantasy featuring a modern-day Goldilocks and bear, presented by Teatro Allegre. *Call your local branch for films, and picture- and story-book hours. Free.*

CHILDREN'S MUSEUM OF MANHATTAN, at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). *Wed.-Sun. 1-5; weekends, children $3, adults $2; weekdays, $2 and $1.* 11/2, 3, "Silkscreen Workshops": On Sat., at 2, learn the techniques—bring a clean white T-shirt, and the museum will supply the rest; on Sat. and Sun., at 3, meet rabbits, hamsters, a guinea pig, snakes, an iguana, birds, exotic fish, and turtles. Free with museum admission.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave., at 103rd St.: 534-1672)—11/2 at 1:30, "The Robbo One Square Sirkus," performed by Puppets Unlimited, with puppet elephants, horses, daredevils, and clowns. Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.). 11/3 at 2:30, "The Art of the Clown": The Bond Street Theatre Coalition will illustrate elements of clowning. 1-5, closed Mondays. $2.50 for the puppet show, $1 for the please-touch program, $3 for the clown program, with free museum admission.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave., 718-735-4400)—10/31 at 4, "Children's Museum' Monster Mash": featuring a spooky parade, a New-Wave Halloween band, scary songs, mask making and pumpkin carving (phone for advance reservations) ... The museum celebrates the U.S. postal system's fifth annual National Stamp Collecting Month through 10/31. Hours: Mon., Wed., Fri., 2-5; Thu (family night), 2-8; *Sat., Sun., holidays, 10 a.m.-5.*

BROOKLYN MUSEUM (200 Eastern Pkwy.: School an Youth Program Division, 718-638-5000, ext. 221)—Every Sat. and Sun. at 2, "What's Up?," a free galler program that will introduce children to the collections. Also, "Arty-Facts," a workshop that will explore art concepts through games. Free with museum admission.

ALLEY POND ENVIRONMENTAL CENTER (228-06 Northern Blvd., Douglaston: 718-229-4000)—11/31 a 7:30, "A Halloween Happening": Take a moonli walk down Goblins' Run, taste Zombie Punch, an don't forget your costume; magician Michael Canic will perform. Call for admissions.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. a 79th St. (873-1300). Mon., Tue., Thu., Sun. 1 *a.m.-5:45 p.m.;* Wed., Fri., Sat. 10-9 *p.m.* $1.50 suggested admission; adults, $3. Natural Science Cente Tue.-Sat. 10:30-12:30; 1:30-4:30. Introduction t plants, animals, rocks of New York.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food nd labor costs often force restaurateurs to alter prices on hort notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) harge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—sk managers for information.

MANHATTAN

Lower New York

CUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

MAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

MERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

NCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** **AE, DC, MC, V.**

E COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E)** **AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LO SCAMBIO—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.–Fri. 11:45–9:30. Private parties for 160. Pianist Tues.–Fri. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D Tues.–Sun. 5–midnight. Private parties for 100. Ent. Wed–Sat. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. New American. Spcls: barbecued ribs, selected seafood. Res. sug. L Mon.–Fri. 11:30–3:30. Br Sun. 11:30–3:30. D Mon.–Sat. 4–11. Strolling violinist Fri., Sat. night. Private parties. Ent. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

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YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756 Dress opt. Northern Italian. Spcls: combination o chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V**

CALIENTE CAB CO.—61 Seventh Ave. South, a Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à l diabla, chimichangas. Br & L daily noon–5. D dail 5–3 a.m. Outdoor café. **(I)** **MC, V**

CARAMBA II—684 Broadway, at Third St., 420-9817 Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L dail noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, stea au poivre. Res. nec. D only Tues.–Sat. 5:30–10:3 Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC,**

CORNELIA STREET CAFE—29 Cornelia St., 989-931 Casual. French country. Spcls: homemade countr pate, roast double breast of chicken with fresh herb baked fillet of sole with orange zest & lemon, fres pasta with broccoli and chevre. Res. sug. B Mon.–Fr 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D dail 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC,**

COVENT GARDEN—133 W. 13th St., 675-0020. Casua Continental. Spcls: roast duckling with apricot sauc chicken Savoy, broiled veal chop, bouillabaisse. Re sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–1 Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat. Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M** **AE, CB, DC, MC,**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Flo entine. Res. nec. L Mon.–Fri. noon–3. D Mon.–S 6–11:30, Sun. 5–11. **(M)** **No credit card**

DURANGO—105 E. 9th St., 674-6030. Casual. Me can/California style. Spcls: snapper Acapulco, rellen del mar, *bisteck picado*. Res. sug. L daily noon–4. Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M** **AE, CB, D**

EL CHARRO—4 Charles St., bet. 10th & 11th St 242-9547. Casual. Spanish/Mexican. Spcls: fresh fis veal chop, chili rellenos, enchiladas and chicken mo Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnig Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Char Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC,**

EL COYOTE—774 Broadway, bet. 9th & 10th St 677-4291. Casual. Mexican. Spcls: large combinati plates, chili rellenos, shrimp con salsa verde. L da 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to m night. **(I)** **AE, MC,**

EL FARO—823 Greenwich St., 929-8210. Casu Spanish. Spcls: chicken villarroy, mariscada egg sau extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thu 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., S 1–midnight. **(M)** **AE, MC,**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. Ame can/Continental. Spcls: baby Coho salmon, rack lamb, boneless roast duckling Valencia. Res. sug. Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, We Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–S 11–4. *Pre-theater* D 5–7. **(M)** **AE, CB, DC, MC,**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. C ual. American. Spcls: goat cheese ravioli, duck bre carpaccio, warm raspberry gratin. Res. nec. L Mo Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–m night. Late night S. **(M)** **AE, CB, DC, MC,**

GUADALAJARA—49 Carmine St., 807-7472. Cas Mexican/Spanish. Spcls: chicken Acapulco, maris das in green sauce, paella Valenciana. Res. sug. O daily 11:30 a.m.–11:30 p.m. Private parties for 30. **AE, DC, MC,**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** **AE.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

EXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

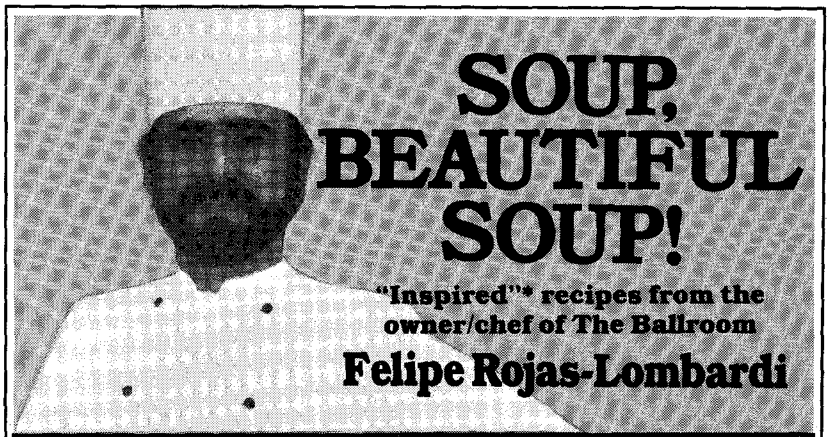
OONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

RATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** **No credit cards.**

4 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

KRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

LLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souf-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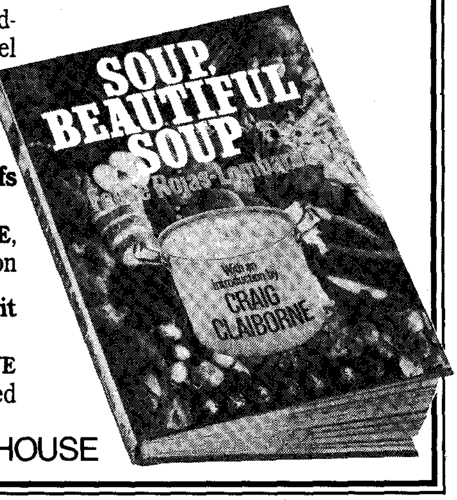

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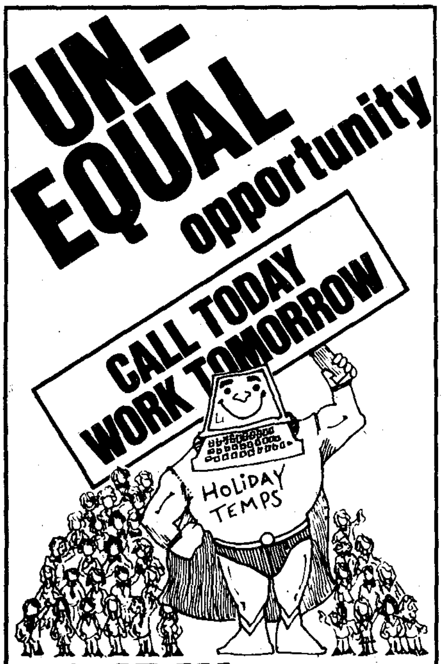

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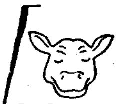
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14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. 3–1, Sun. 3–midnight. Free parking. **(I)** **AE, CB, DC, MC, V.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA TRIESTINA—241 Lexington Ave., bet. 34th–35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, V.**

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight, Sun. to 11. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

A. HARDY—160 Eighth Ave., at 18th St., 645-1886. Casual. American. Spcls: prime sirloin steak, pasta primavera, broiled seafood. Res. sug. L Mon.–Fri. 11–4 Br Sat.–Sun. 11–4. D daily 4:30 p.m.–4 a.m. Privat parties for 150. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed por chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. B Sun. noon–4. D daily 5–11:30. Ent. nightly. Privat parties for 50–75. **(M)** **AE, CB, DC, MC, V**

LA COLONNA—17 W. 19th St., 206-8660. Casual Northern Italian. Spcls: vitello Colonna, gnocchi wit gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V**

NEW HANKOW—132 W. 34th St., 695-4972. Casual Cantonese. Spcls: baked Cantonese shrimp, treasur steak, baked chicken with ginger & scallion. L dail 11–4:30. D daily 4:30–10:30. Complete L & D. Spe gourmet & family Ds. **(I)** **AE, DC, MC, V**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15t Sts., 242-9040. Casual. American. Spcls: sirloin, 4½ lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon– D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–1 Complete D. Free parking from 5 & all day Sat.–Su **(M)** **AE, CB, DC, MC, V**

AMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)**
AE, CB, DC, MC, V.

HE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

AN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)**
AE, CB, DC, MC, V.

43rd–56th Streets, East Side

LFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)**
AE, CB, DC, MC, V.

IE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br.
AE, CB, DC, MC, V.

LL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6–11. Br Sat.–Sun. noon–5. L Mon.–Fri. 11–5. D daily 5–10. S daily 10–6 a.m. **(I)** **AE, CB, DC, MC, V.**

FE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)**
AE, CB, DC, MC, V.

STILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)**
AE, CB, DC, MC, V.

EESE CELLAR—125 E. 54th St., 758-6565. Casual. pcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, at. from 5. Br Sun. 11:30–3. **(I)**
AE, CB, DC, MC, V.

RISTO'S—143 E. 49th St., 355-2695/6. Casual. merican/Italian. Spcls: lobster, steak, veal piccata. es. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 .m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

Y LUCK—127 E. 54th St., 832-2350. Casual. Canonese. Spcl: song loong gai cube. Res. sug. L Mon.–ri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet arking after 6. **(I)** **AE, CB, DC, MC, V.**

KE HOTEL—440 Park Ave., at 56th St., 421-0900. **a Piazzetta:** Casual. Continental/Swiss. Spcls: sau-eed veal chop with morels and spinach spatzle, breast f duckling with blueberries. Res. sug. B Mon.–Fri. –10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 1:30 a.m.–2 a.m. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

R SEASONS—99 E. 52nd St., 754-9494. Jacket reuired. International. **Pool Room:** L Mon.–Fri. oon–2:30. D Mon.–Sat. 5–11:30. Complete preeater D 5–6:30; after-theater D 10–11:30. Res. nec. losed Sun. **(E)**. **Bar Room:** L Mon.–Sat. noon–2. D on.–Fri. 7:30–11:30, desserts & cheese tray 10:30–idnight. Reduced-rate parking from 6. Private pares in both rooms. Closed Sun. **(M-E)**
AE, CB, DC, MC.

MBELLI 50TH RISTORANTE—46 E. 50th St., 688-760. Dress opt. Northern Italian. Spcl: imported ampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. –midnight, Sat. noon–midnight. Valet parking from

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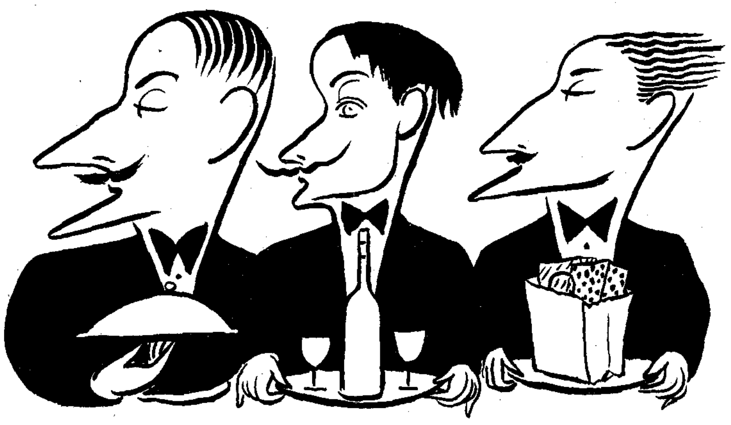

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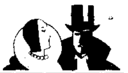

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6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10. Closed Sat.–Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: quail braised in champagne with fresh pasta, salmon with lettuce cream sauce, filet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.–Fri. 11:45–3. D Mon.–Fri. 3–11:30, Sat.–Sun. from 4:30. Pre-theater spec. D 4:30–7. Valet parking from 7. Party room avail. by advance res. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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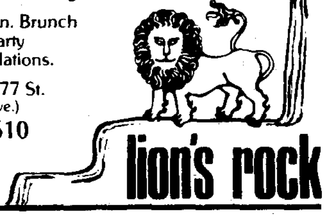

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THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. **(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

BRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

LGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

MERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

HE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

EANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. **(I-M)** **AE, V.**

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L Mon.–Sat.11–4:30. D Mon.–Sat. 4:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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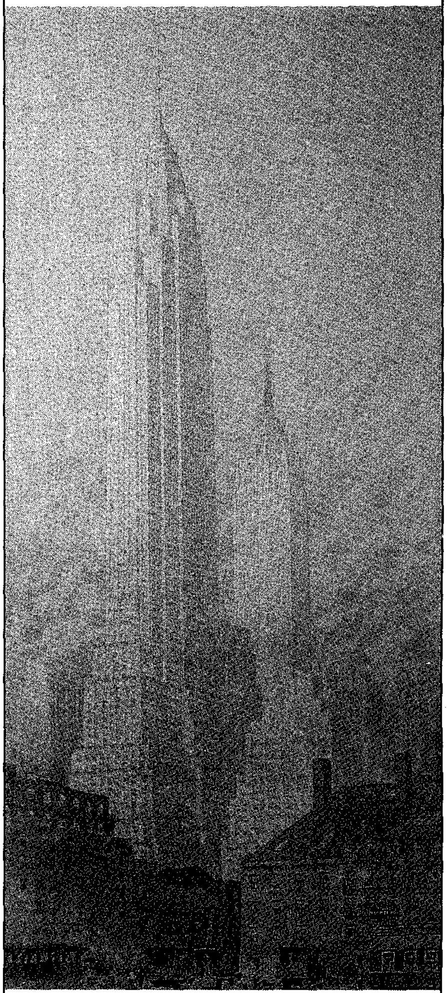

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RESTAURANTS

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE MADELEINE—405 W. 43rd St., 246-2993. Casual. French. Spcls: fresh tuna seviche, blackened bluefish, calves liver framboise. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. 11:30–4. D daily 5–midnight. Outdoor garden. **(I-M)** **AE, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SEEDA II—309 W. 50th St., 586-4040. Casual. Thai. Spcls: sate, curry, meekrob, tod manpla. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties. Closed Sun. Also **Seeda Thai—204 W. 50th St.,** 586-4513. **(I)** **AE, CB, DC, MC, V.**

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. **(I)** **AE, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–1 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC**

LE PATIO—118 W. 57th St., in the Hotel Parke Meridien, 245-5000. Casual. American/French Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC,**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts 421-9072. Dress opt. French-style steakhouse. D dail 5:30–11. Complete D. **(M)** **AE, DC, MC,**

LES TUILERIES—40 Central Park S., 832-3833. Ca ual. French. Spcls: filet of bass with ginger, fresh past with lobster and basil, lamb chops old French styl Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon– D daily 5:30–midnight. Pianist nightly from 9:3 Private parties. **(M)** **AE, MC,**

LE TRAIN BLEU—1000 Third Ave., at 59th St., i Bloomingdale's, 705-2100. Re-creation of Frenc railway dining car. Casual. Nouvelle cuisine. Res. su L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. Hig tea Mon.–Fri. 3–5. Closed Sun. **(M)** **A**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 37 7777. Jacket required. Seafood. Spcls: fish, lobste Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–mi night. Private parties for 150. **(E)** **AE, CB, DC, MC,**

MAURICE—118 W. 57th St., in the Hotel Park Meridien, 245-7788. Jacket required, French no velle. Spcls: foie gras aux choux cuit à la vapeur, h mard rôti à la vanille, millefeuilles de framboises. R sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10; 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

HE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

ANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

INO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

OP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

E'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Pianist Tues.–Sat.**(M)** **AE, DC.**

O ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

DREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

UMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dim-sum with cocktails daily 5–7. Japanese garden. **(M)** **AE, DC, MC, V.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Mon.–Sat. 5–11. Private parties for 25–65. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6–midnight daily. **(M)** **AE, CB, DC, MC, V.**

KID CREOLE—1461 First Ave., at 76th St., 879-7676. Casual. Cajun/Creole. Spcls: jambalaya, gumbo, barbecue jumbo shrimp, blackened redfish. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: Pizza with mozzarella and fontina, pasta squares with Japanese herbs, choco-

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MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. *Res. sug. D only Tues.-Sun. 6-2 a.m. Gypsy* orchestra Tues.-Sun. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. till 1 a.m. Pianist Mon.-Sat. **(M)** **AE, CB, DC, MC, V.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.-Fri. noon-4. D daily 5-1 a.m. Br Sat.-Sun. noon-4. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken Brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce *del giorno no.1, vitello vitello vitello. Res. sug.* L Mon-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5-11. Br Sun. noon-4. S from 11 p.m. Pianist Tues.-Sun. **(M)** **AE, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** **AE, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** **AE, CB, DC, MC, V.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual American/Continental/seafood, Spcls: 3-lb. Main lobster, prime ribs, 24-oz. South African lobster tail Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent Fri.-Sat. **(M)** **AE, DC, MC, V**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852 5257. Casual. American. Spcls: steaks, deli sand wiches, cheesecake. B daily 6:30-11. L daily 11-4:30 D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC**

THE RIVER CAFE—1 Water St., 718-522-5200. Dres opt. American. Spcl: fresh fish. Res. nec. Open dail noon-midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC**

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743 5700. Casual. American. Spcls: fresh fish, mush steak, roast duck with orange sauce. L Mon.-Fr 11-4. Br Sat.-Sun. 10-3. D daily 4-10. Private partie for 25-200. **(I-M)** **AE, MC,**

QUEENS

VILLA SECONDO—Fresh Meadows, 184-22 Horac Harding Expy., 718-762-7355. Casual. Norther Italian. Res. sug. L & D Tues.-Fri. noon-11, Sa 4-midnight, Sun. 2-11. Complete L. Closed Mon. (M) **AE, DC, MC,**

WATERS EDGE—44th Drive & the East River, L.I.C 212-936-7110. Dress opt. Seafood. Spcls: lobste centre cut swordfish, Norwegian salmon. Res. sug. Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightl **(M)** **AE, DC, MC,**

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GRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/29, George King Quartet. 10/30,31, Lyle Atkinson Duo with Richard Wylands. 11/2, Mark Morganelli and the Jazz Forum Allstars. **AE, CB, DC, MC, V.**

E BITTER END—149 Bleecker St., 673-7030. 10/29, Comedy Night; Hot Ice, Baker Lee & 5 Fun Guys. 10/30, Joy Novie, Berbatim, Chris Daniels, Paul Clements. 10/31, Halloween Party. **No credit cards.**

UE NOTE—131 W. 3rd St., 475-8592. 10/29-11/3, The Modern Jazz Quartet. 11/4, Amy Duncan and Brass Tacks. 11/5-10, Wayne Shorter. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

E BOTTOM LINE—15 W. 4th St., 228-7880. 10/31, Robinson's Mysteries, An Evening of Psychic Illusion. 11/1, Peter Noone. 11/2,3, Bernie Worrell nad Friends; James "Blood" Ulmer. 11/5, Cruzados and Girl's Night Out. 11/6, Buster Poindexter and His Banshees of Blue. **No credit cards.**

RGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Jazz Piano Festival. 10/29-11/4, Danny Mixon. 11/5-11, Jaki Byard. Music from 9-1 a.m. **AE, MC, V.**

UN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

RLOS 1—432 Sixth Ave. at 10th St., 982-3260. Supper club. 10/29-11/3, David "Fathead" Newman with Anita Moore. Upstairs, dance with Loxley Dilon & Orchestra. **AE, CB, DC, MC, V.**

LE TAVERN—355 W. 14th St., 924-0275. Mon. rish Sessions. 11/2, Main Line Express. Closed 11/9. Shows at 9. **No credit cards.**

TUESDAY'S—190 Third Ave., 533-7902. 10/29-1/3, Nat Adderley Quartet. 11/5-11/10; 11/12-1/17, Stan Getz. Shows Sun.-Thurs. at 9 & 11, Fri.-Sat at 8, 10, & midnight. **AE, MC, V.**

K CITY—130 W. 3rd St., 254-8449. 10/29, Irish music night. 10/30, The True Believers; The A-Bones, The Tailgates. 10/31, Perform as Your Favorite Performer Contest. 11/2, Comedy. 11/3, Jane Brucker. 11/4, The Turbines. **No credit cards.**

ENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 10/29-11/2, oanne Brackeen and Clint Houston. 11/4,5, Hal chaefer (11/6, with Linc Milliman). 11/7-9, Reggie Workman and Stanley Cowell. **Upstairs:** 11/1, Mark e Noel, Gael Boggs with Brenda Madison, Zora Rasmussan with Marc Shaiman. 11/2, High Heeled Women, Music and Comedy Showcase. **AE, MC, V.**

GORY'S—63rd St. & First Ave., 371-2220. Thru 1/2, Wed.-Sat. 10-3 a.m., singer Kitt Moran with ianist Mike Moran and John Arbo on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Mon. 10-3, Baba Motta. Tues. 10-3, Chuck Wayne Trio. Sun. 5-10, Stan Edwards Duo followed by Leslie Pintchik and Scott Hardy from 10-3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 10/29 at 8:30, Lynn Lobban sings John Wallowitch with Wallowitch on piano. 10/31, at 9, Linda Satin with John Jacobson. 11/1, at 8, Yvonne Sherwell with John Wallowitch; at 10:30, Kate Wylie. 11/2 at 8, Yvonne Sherwell with John Wallowitch; at 10:30, Saundra Messinger. 11/4, Jay Leonhart. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 10/29, N.Y.C. Soul Band. 10/30 Jeff Young. 10/31, Halloween with The Shane Gang. 11/1, '83. 11/2 Essra Mohawk. 11/6, Bill Block and Big Bang. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. 10/29-11/2, pianist James Williams with Ray Drummond on bass. 11/5-11/9, Lou Levy, Michael Moore. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/30, Jonathan Schwartz, disc jockey and writer, Tues.-Sat. at 9:30 & 11:30. Mon. The New Orleans Funeral & Ragtime Band. 10/29-11/30, Jonathan Schwartz. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 10/29, Frank Canino Quartet. 10/31, Nelson Rangell Band. **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/restaurant. 10/29, Keith McDonald. 10/30, Nina Menge and Jon Weiss. 10/31, Dorothy Stallworth. Music from 9:30. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 10/31, Red Hot Chili Peppers; Fishbone. 11/1, Hooters. 11/2, Jon Butcher Axis. 11/4, U68. 11/7, The Damned. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 10/29, Vladimir Horunzhy with Michal Urbaniak. 10/30, Jim McNeely. 10/31, Batucada., **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Gil Evans's Orchestra, Mon. 9:30-midnight. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. 10/29-11/2, Dakota Staton. 11/5-11/9, Gloria Lynne. Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. Rejoice on a Sun. afternoon musical presentation. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 11/1,2, Bull Moose Jackson. 11/3, The Net Sublet Band. 11/5, The Bullies. 11/6, Elliot Murphy and Band. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 10/29-11/3, Nina Sheldon with Steve La Spina. Music from 9 p.m. **Terrace:** Nightly from 9:30, pianist Hilton Ruiz with Major Holley on bass. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 10/29-11/3, McCoy Tyner and his twelve-piece band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 10/30-11/2, The Joe Newman Quintet. 11/3, The Shelton Gary-Percy France Group. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. 10/28, Brian Torff, Jim Roberts. 10/29-11/2, Mike Longo, Ben Brown. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 10/28-30, Billy Bragg and the Tailgators. 10/31, Closed. 11/1, La Bamba & The Hubcaps. 11/2, Big Twist and the Mellow Fellows. 11/5,6, Robert Gordon. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 10/29-11/3, Bill Maher. 11/5-10, Mort Sahl. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. 10/28-11/3, Richie Gold, Danny Curtis, Nick Levinsky, John Mulrooney, Peter Fogel. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.-Thurs. 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis. Wed.-Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 10/29, Showcase. Wed. magician Imam and comedian Terry Day. Thurs. Halloween show. Fri. magician Slydini and juggler Tony Duncan. 11/2, magician Peter Samelson and comedian David Charnee. Tues.-Thurs. at 9:30, Fri. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. **AE, CB, DC, MC, V.**

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. **AE.**

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Fri. & Sat. from 10-4 a.m., Latin Revue. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/16, the Mike Cerratti Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.-3 a.m. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.-4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.-Sat. 10-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

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S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 10/29, Ebeneezer Obey. 10/30, The Lone Ranger. 10/31, Halloween Party. 11/5, Olu Dara & His Natchezsippi Dance Band. 11/6,7, Judy Mowatt. **AE, V.**

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7-1 a.m. **AE, CB, DC, MC, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie, followed by the legendary harmonica virtuoso, Larry Adler, at 9 (with Karen Akers from 10/29–11/12), and jazz tap-dancer Brenda Bufalino accompanied by the Amy Duncan Trio, at 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/9, Kay Starr. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West 4th Sts., 242-9557. 11/1, John Zickefoose. 11/2, Judy Kreston and David Lahm. 11/3, Barbara Lea. 11/4, Bob Stewart. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 10/30, Leigh Clarkgranville. 10/31, Amoebas on Parade. 11/1, Leigh Clarkgranville, Wade Corey. 11/2, Diana Templeton, Lillibet Hitchcock, 11/3, Carey & Falter. 11/4, Victor Braxton. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 11/9, jazz singer Susannah McCorkle. Wed. & Thurs. at 9, Fri. & Sat at 8:30 & 10:30. **AE, CB, DC, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!*, a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration*, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 12/31, Bobby Short, the legendary saloon singer accompanied by Beverly Peer and Robbie Scott, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

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HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.–Fri. 5:30–10:30. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Sat.–Sun. pianist Nancy Winston, 6–11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. **AE, CB, DC, MC, V.**

T. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Bob Wetherbee plays piano Mon.–Fri. 5:30–7; 9–11. **AE, CB, DC, MC, V.**

ALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

ON'T TELL MAMA—343 W. 46th St., 757-0788. 10/28, Allison McKay and John Herrera. 10/29, Dori Legg and Ann Hampton Gallaway. 10/30-11/2, comedian-singer-impressionist Arthur. **No credit cards.**

UPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/29, Miss Gulch Returns with Fred Barton; Carmel Ferrer. 10/30, Francine Evans, The New Doll in Town. **No credit cards.**

ANRATTY'S—1754 Second Ave., 289-3200. 10/29–11/2, Carol Britto. 11/5-9, Roger Kellaway. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

ES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. **AE, CB, DC, MC, V.**

LSONS—400 W. 42nd St., 564-0004. Continental/American restaurant. Scott Berry takes over Thurs.–Sat. 8–1 a.m. **AE, CB, DC, MC, V.**

CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

S TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing Wed.-Sat. from 9:30–1:30 a.m. Singer-pianist Frank Underwood, Sun.–Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

E MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

ORTIMER'S—75th St. & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.–Sat. 11:30 to closing. **AE, DC.**

RS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing nightly from 8 p.m. **AE, CB, DC, MC, V.**

CKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.–Sat. from 8 onwards. **AE, DC, MC, V.**

PPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Fri., Bobbi Miller. Thurs., Bucky Bucholtz. Sat. George Cotton. Music from 8. **AE, DC, MC, V.**

D HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano bar with Ronny Whyte at the piano Tues.–Sat. from 10 p.m. Mon. Ronnell Bright takes over. **AE, MC, V.**

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NEW IN THE NEIGHBORHOOD: New York Real Estate

See page 159

NEW YORK REAL ESTATE covers the territory. Our new residential real estate section features co-operatives and condominiums, apartments and lofts, town and country properties, vacation rentals, second homes, and much more.

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RADIO HIGHLIGHTS

Wed., Oct. 30

3:00/WNCN—Khachaturian: *Gayne:* Highlights; **Bach:** Sonata for Flute & Harpsichord #6 in E.

WNYC—Andriessen: *De Staat;* **Henze:** Symphony.

4:04/WQXR-AM/FM—Berlioz: *King Lear:* Ov.

5:00/WNCN—Rossini: *William Tell:* Ov; **Various:** Renaissance Music for Holy Week.

6:00/WNCN—Offenbach: *Orpheus in the Underworld:* Ov; **Liszt:** Prelude & Fugue on the Theme "BACH."

7:03/WQXR-AM/FM—Vivaldi: Violin Cto in c, "I Sospetto"; **Trad. Spanish:** A Basque Folk Song Suite.

8:00/WNCN—Live From Lincoln Center: The New York City Opera. **Puccini:** *La Rondine* (Knighton, Peterson, Garrison, Eisler, McKee, New York City Opera Chorus & Orch/Siciliani). Simulcast in stereo with WNET-TV/Channel 13.

WNYC—Cincinnati Symphony Orchestra. **Varese:** *Arcana;* **Kramer:** *Moments in and out of Time;* **Berlioz:** *Romeo et Juliette,* Op. 17: Excerpts.

8:05/WQXR-AM/FM—Grieg: *Peer Gynt:* Excerpts; **Copland:** *Appalachian Spring.*

9:06/WQXR-AM/FM—Schumann: *Davidsbundlertanze,* Op. 6; **Prokofiev:** Sonata in a, Op. 28, #3.

Thurs., Oct. 31

3:00/WNCN—Berwald: *Elfenspiel;* **Bach:** Brandenberg Cto #5 in D.

WNYC—Annual Halloween Special.

4:04/WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat; **Rachmaninoff:** *Russian Rhapsody.*

5:00/WNCN—Handel: Sonata for Flute & Continuo in a; **Dukas:** *The Sorcerer's Apprentice.*

6:00/WNCN—Rachmaninoff: *Isle of the Dead,* Op. 29; **Chopin:** Prelude in c-sharp, Op. 45.

7:03/WQXR-AM/FM—Couperin: Allemande a deux Clavecins; **Dvorak:** *Legends,* Op. 59: #1–4.

8:00/WNYC—Chamber Music Society of Lincoln Center. Yefim Bronfman, pianist. **Faure:** Elegie for Cello & Piano in c, Op. 24; **Haydn:** Trio for Flute, Cello & Piano in D.

8:06/WQXR-AM/FM—Bernstein: *The Dybbuk.*

Fri., Nov. 1

3:00/WNCN—Mussorgsky: *Pictures at an Exhibition;* **Gretry:** *Cephale et Procris:* Ballet Suite.

WNYC—Marshall: *Gradual Requiem;* **Adams:** *Harmonium.*

4:04/WQXR-AM/FM—Poulenc: Sonata for Flute & Orch; **Beethoven:** Rondo in G, Op. 51, #2.

5:00/WNCN—Gade: *Echoes of Ossian Overture,* Op. 1; **Dowland:** "Tell Me True Love."

6:00/WNCN—Smetana: Solemn March for Shakespeare Celebrations; **Mozart:** Sonata for Flute & Harpsichord.

7:03/WQXR-AM/FM—Blavet: Sonata in d, "La Vibray"; **Kodaly:** Dances from *Galanta.*

8:00/WNCN—Haydn: Qt in D, Op. 33, #6; **Schumann:** Romance in F-Sharp, Op. 28, #2.

WNYC—Salieri: *Les Danaides* (Caballe, Lafont, Bladin, Martin, Trabucco).

8:05/WQXR-AM/FM—Birthday Salute to Aaron Copland. **Copland:** *Fanfare for the Common Man*; Sym for Organ & Orch; *Music for Movies:* "The City"; *El Salon Mexico.*

9:00/WNCN—Kodaly: Sonata for Cello & Piano, Op. 4; **G. Gabrieli:** *Symphoniae Sacrae.*

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Gunther Herbig, conductor; pianist Alexander Toradze. **Weber:** *Euryanthe,* Ov; **Prokofiev:** Piano Cto #3 in C; **R. Strauss:** *Ein Heldenleben.*

Sat. Nov. 2

10:00 a.m./WNCN—Telemann: Sonata in a; **Bizet:** *L'Arlesienne:* Suite #2.

WNYC—Saint-Saens: *Messe a Quattre Voix,* Op. 4.

10:04 a.m./WQXR-AM/FM—Bach: Violin Cto in a; **Brahms:** Serenade #1 in D, Op. 11: Scherzo Trio.

12:00/WNYC—The LaSalle Quartet: A World Premiere. **Gielen:** *Un Vieux Souvenir* (world premiere); **Beethoven:** Qt in c-sharp, Op. 131.

1:04/WQXR-AM/FM—Schubert: 12 German Dances.

2:00/WNCN—National Symphony Orchestra. Hugh Wolff, conductor; violinist Pinchas Zukerman. **Brahms:** Serenade #1 in D, Op. 11; **Bruch:** Cto for Violin #1 in g, Op. 26; **Bartok:** Suite from *The Miraculous Mandarin.*

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Puccini:** *La Boheme* (Caballe, Domingo, Blegen, Milnes, London Phil Orch/Solti).

3:00/WNYC—New Sounds. "Music for the Knee Plays," by David Byrne, written for Robert Wilson's *The CIVIL WarS.*

4:00/WNCN—Albeniz: *Iberia,* Book II: "Almeria"; **Vivaldi:** Cto for Sopranino Recorder & Strings in C.

5:05/WQXR-AM/FM—Handel: *Overture in d;* **Griffes:** *Four Roman Sketches:* "The White Peacock."

6:00/WNCN—Doppler: *Fantaisie pastorale hongroise,* Op. 26; **A. Scarlatti:** Sinfonia #12 in c.

6:04/WQXR-AM/FM—Schubert: Sym #3 in D; **Bach:** Brandenberg Cto #4 in G.

8:00/WNCN—Artist's Image. Lazar Berman, pianist. **Khachaturian:** Toccata.

9:00/WKCR—Opera Topics With Lorenzo Alvary. Richard Woitach, Metropolitan Opera conductor, guest.

WNCN—Saturday Night Opera. **Mussorgsky:** *Boris Godonov* (Vedernikov, USSR TV & Radio Large Chorus & Sym Orch/Fedoseyev).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Yoshimi Takeda, conductor; flutists Jean-Pierre Rampal and Jeffrey Khaner. **Koyama:** *Kobiki-Uta;* **Bach:** Flute Cto in C; **Cimarosa:** Concertante for 2 Flutes; **Berlioz:** *Symphonie Fantastique.*

9:30/WKCR—The Paris Opera 50 Years Ago. Stefan Zucker, host. **Bizet:** *Carmen* (Perelli, Brothier, De Trevi, Musy).

Sun., Nov. 3

9:04 a.m./WQXR-AM/FM—Rachmaninoff: Suite #2 for 2 Pianos; **Haydn:** Sym #93 in D.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Gran Sonata Eroica in A; **Narvaez:** Variations on "Guardame las vacas."

WNYC—Partitas on the Piano. **Bach:** Partita #1, #2, #5, #6.

11:00 a.m./WNCN—Mozart: Sym #41 in C, "Jupiter"; **Scriabin:** Sonata for Piano #4 in F-Sharp, Op. 30.

12:00/WNYC—Mostly Mozart Festival. All-**Haydn** Program. Trio for Flute, Violin & Cello in G, Op. 38, #4; 2 Canzonettas; 3 Scottish Songs; String Qt in B-Flat, Op. 71, #1.

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor; soprano Leontyne Price. **Mendelssohn:** Sym #4 in A, Op. 90, "Italian"; **Verdi:** *Ernani:* "Ernani, involami"; **Verdi:** *Il Trovatore:* "D'amore sull'ali rosee"; **Wagner:** *Tristan und Isolde:* Prelude and Liebestod.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; cellist Lorne Munroe. **Haydn:** Sym #22 in E-Flat; **Druckmann:** Prism; **Dvorak:** Cto for Cello & Orch in b, Op. 104.

5:00/WNCN—Milan: Pavanes #1–6; **Bizet:** *Jeux d'enfants,* Op. 22.

6:00/WNYC—St. Louis Sympony. Leonard Slatkin, conductor; soprano Lucy Shelton. **Rossini:** *Il Turco in Italia:* Ov; **Schwantner:** *Magabunda;* **Tchaikovsky:** *Manfred,* Op. 58.

7:00/WNCN—J. Strauss Jr.: *Tales From the Vienna Woods,* Op. 325; **Schumann:** *Poems and Requiem,* Op. 90.

8:00/WNYC—Pipedreams. Performances by Simon Preston, Eileen Guenther and Fenner Douglass. **Mozart:** Fantasia *in* f; **Franck:** Chorale in b #2; **Bach:** Passacaglia & Fugue in c.

8:05/WQXR-AM/FM—Delta Opera House. **Nicolai:** *The Merry Wives of Windsor* (Dnath, Sukis, Ridderbusch, Brendel, Ahnsjo, Bavarian Sym Orch/Kubelik).

Mon., Nov. 4

3:00/WNCN—Borodin: Sym #3 in a, "Unfinished"; **Bach:** Cto for Violin in E.

4:04/WQXR-AM/FM—Vivaldi: Violin Cto #5 in D-Flat, Op. 8, #5; **Ireland:** Legend for Piano & Orch.

5:00/WNCN—Liszt: *Reminiscences de Simon Boccanegra;* **Vivaldi:** Cto for 2 Violins & Strings.

6:00/WNCN—W. F. Bach: Duo for 2 Flutes #3 in E-Flat; **Schubert:** Qt #12 in C, "Quartettsatz."

7:03/WQXR-AM/FM—Handel: Trio Sonata in g, Op. 2, #5; **Schumann:** Introduction & Allegro Appassionato.

8:00/WNCN—Schumann: Konzertstuck for Piano & Orch in G, Op. 92; **Haydn:** Cto for Organ in C.

WNYC—Bach Gesellschaft. 6 Little Preludes; *Well-Tempered Clavier,* Book I: Prelude & Fugue #1 in C; Sonata #2 in A for Violin & Harpsichord.

8:05/WQXR-AM/FM—Haydn: Sym #85 in B-Flat, "La Reine"; **Copland:** *Music for the Theatre.*

9:00/WNCN—Mozart: Cto for Piano #21 in C; **Rameau:** *Zoroastre:* Dances.

WNYC—Liszt: *Apres une lecture de Dante;* **Debussy:** *Jeux.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Leonard Bernstein, conductor; pianist Marek Drewnowski. **Brahms:** Piano Cto #1 in D, Op. 15; Sym #1 in c, Op. 68.

Tues., Nov. 5

3:00/WNCN—Handel Sonata for Flute & Continuo in F, Op. 1, #11; **Respighi:** *Fountain of Rome.*

4:04/WQXR-AM/FM—Weber: Concertino for Horn & Orch in e; **arr. Baldwin** English Consort Music.

6:00/WNCN—Handel Cto Grosso in F, Op. 3, #4; Cto Grosso in e, Op. 6, #3.

7:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56a.

7:03/WQXR-AM/FM—Beethoven: Piano Sonata #14 in c-sharp, "Moonlight"; **Mozart:** *Thamos, King o Egypt:* Interlude from Ac III.

8:00/WNCN—The Annapolis Brass Quintet live from the WNCN Performance Studio.

WNYC—New Music Los Angeles. **Babbitt:** *Phonemena;* **Kraft:** *The Sublime and the Beautiful.*

8:05/WQXR-AM/FM—Vivaldi: *L'Estro Armonico,* Op. 3; Violin Cto #12 in E; **Sibelius:** Sym #4 in a.

9:00/WNCN—Prokofiev: Sym #7 in sharp, Op. 131; **Wagne** *The Flying Dutchman:* "Die Frist ist um."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Wolfgang Sawallisch, conductor. **Smetana:** *M Country.*

Unless otherwise indicated, all times are p.m. and all stations are F

TELEVISION LISTINGS

Weekdays, October 30–November1 and November 4–5

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0
Daybreak
Today in New York
New Zoo Revue
World News This
rning
Jimmy Swaggart
Wed/Open Mind
Thu/Aprenda Ingles
ri/Watch on
shington
Mon/Tom and Jerry
Tue/Carrascolendas
ri/**Movie:** Around
World in 80 Days
mated)
ri/**Movie:** Starfleet:
Quest for F-01
Mon/A Study in
let

)
News
at Albert and the
by Kids
00 Club
uperfriends
hu/**Movie:** Oliver
the Artful Dodger
Mon/Coming
actions
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enture
ue/**Movie:** The
entures of
Huckleberry Finn

6:40
Ⓗ Wed/Family of Strangers

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Inspector Gadget
⑦ Good Morning America
⑪ Heathcliff
㉛ Ohayo! New York
Ⓗ Mon/Two of Hearts
Tue/Life on Earth: Theme and Variations
Ⓢ Wed/Caroline
Mon/A Thanksgiving Tale

7:30
⑤ Woody Woodpecker & Bugs Bunny
⑨ Straight Talk
⑪ The Jetsons
Ⓗ Wed/Fraggle Rock (cc)
Fri/The Velveteen Rabbit
Ⓢ Wed/**Movie:** The Phantom Tree House
Thu/Crown of Bogg
Fri/Thanksgiving in the Land of Oz
Mon/**Movie:** The Golden Seal

8:00
⑪ Heathcliff
⑬ Electric Company
Ⓗ Wed/**Movie:** Unfaithfully Yours (1984)
Thu/**Movie:** They Call Me Bruce?
Fri/**Movie:** Sakharov
Mon/**Movie:** Swing Shift (cc)
Tue/**Movie:** Race on the Yankee Zephyr
Ⓢ Thu/**Movie:** Runaway Island
Fri/**Movie:** Firstborn

8:30
⑤ The Flintstones
⑨ Flying Nun
⑪ Challenge of the Gobots
⑬ Mister Rogers' Neighborhood
Ⓢ Tue/Robin Hood: Richard the Lionhearted

9:00
② Catch Phrase
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑨ Gidget
⑪ Great Space Coaster
⑬ Sesame Street (cc)
㉛ AM Weather
Ⓢ Wed/A Tale of Four Wishes
Ⓦ Wed/**Movie:** Tightrope
Thu/**Movie:** The Incubus
Fri/**Movie:** The Wild Life
Mon/**Movie:** Richard Pryor—Live in Concert
Tue/**Movie:** Final Exam

9:15
㉛ Tue/City Comment

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Romper Room
⑪ Private Benjamin
㉛ Tue/Body Electric
Ⓗ Thu/**Movie:** Two of a Kind
Ⓢ Mon/Robin Hood: Seven Poor Knights

10:00
② $25,000 Pyramid
④ Your Number's Up
⑤ I Love Lucy
⑪ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** Seems Like Old Times
Fri/**Movie:** If I Ever See You Again
Mon/**Movie:** Eddie and the Cruisers
Tue/**Movie:** Oh, God! You Devil (cc)
Ⓢ Wed/**Movie:** The Devil to Pay
Thu/**Movie:** A Cold Wind in August
Fri/**Movie:** Three Little Words
Tue/**Movie:** The Strip

10:30
② Press Your Luck
④ Sale of the Century
⑤ Love Songs
⑦ Sally Jessy Raphaël
⑨ Partridge Family
⑪ Best Talk in Town
Ⓢ Mon/**Movie:** Twice-Told Tales
Ⓦ Thu/**Movie:** Terror in the Aisles

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Divorce Court
⑦ Three's a Crowd
⑨ Bewitched
⑪ All About Us
Ⓗ Thu/One Man's Fight for Life
Ⓦ Wed/**Movie:** All of Me
Fri/**Movie:** Tina Turner in Concert: Private Dancer
Mon/**Movie:** Crackers
Tue/**Movie:** Missing in Action

11:30
④ Scrabble
⑤ 1st Edition
⑦ All-Star Blitz
⑨ I Dream of Jeannie
⑪ It's a Great Life
Ⓢ Wed/The Honeymooners . . . The Lost Episodes (cc)
Thu/It's Showtime
Tue/**Movie:** Firstborn (cc)

12 NOON
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ News
⑪ What's Hot! What's Not?
Ⓗ Wed/**Movie:** Forbidden
Thu/**Movie:** Swing Shift (cc)
Fri/**Movie:** From Here to Eternity (1953)
Mon/**Movie:** The Private Eyes
Tue/**Movie:** If I Ever See You Again
Ⓢ Thu/**Movie:** Tank (cc)
Fri/**Movie:** Dune
Ⓦ Thu/**Movie:** Mortuary
Fri/The Last Days of Marilyn Monroe

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Inday News
Ⓢ Wed/**Movie:** Frankenstein (1984) (cc)
Mon/Faerie Tale Theatre: The Boy Who Left Home to Find Out About the Shivers (cc)

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Joker's Wild
⑪ Love Boat
Ⓦ Wed/**Movie:** Sudden Impact
Fri/**Movie:** Splatter University
Mon/**Movie:** Terror in the Aisles
Tue/**Movie:** Fort Apache, the Bronx

1:30
② As the World Turns
⑨ Tic Tac Dough
Ⓗ Mon/Coming Attractions
Ⓢ Mon/**Movie:** Trial
Tue/**Movie:** Dune
Ⓦ Thu/**Movie:** Children of the Corn

2:00
④ Another World
⑦ One Life to Live
⑨ Let's Make a Deal
⑪ Scooby Doo
Ⓗ Wed/**Movie:** The Miracle of Kathy Miller
Thu/Coming Attractions
Fri/**Movie:** Hot Stuff
Mon/**Movie:** To Be or Not to Be (1983)
Tue/**Movie:** The Karate Kid (cc)
Ⓢ Wed/**Movie:** Firstborn (cc)
Thu/**Movie:** High School U.S.A.

2:03
⑤ Popeye

2:30
② Capitol
⑤ Woody Woodpecker
⑨ Dating Game
⑪ Mask
Ⓗ Thu/**Movie:** Champions (cc)
Ⓢ Fri/**Movie:** Wavelength

3:00
② Guiding Light
④ Santa Barbara
⑤ Jayce & the Wheeled Warriors
⑦ General Hospital
⑨ Hawaii Five-O
⑪ The Jetsons
Ⓦ Wed/**Movie:** Tightrope
Thu/**Movie:** Halloween
Fri/**Movie:** The Wild Life
Mon/**Movie:** Children of the Corn

3:15
Ⓦ Tue/**Movie:** Final Exam

3:30
⑤ She-Ra
⑪ The Transformers
⑬ Wed/Woodwright's Shop
Thu/Crockett's Victory Garden
Fri/Square Foot Gardening
Mon/All New This Old House
Tue/Saving Energy
Ⓗ Fri/**Movie:** Around the World in 80 Days (animated)
Ⓢ Mon/A Thanksgiving Tale

4:00
② America
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Vega$
⑪ G.I. Joe
⑬ Sesame Street (cc)
Ⓗ Wed/Family of Strangers
Mon/**Movie:** Where the Lilies Bloom
Ⓢ Wed/Caroline
Thu/Faerie Tale Theatre: The Emperor's New Clothes (cc)
Fri, Tue/**Movie:** Starfleet: Star Quest for F-01
Mon/A Study in Scarlet

4:30
④ People's Court
⑤ Thundercats
⑦ Sale of the Century
⑪ Heathcliff
Ⓗ Thu/We Think the World Is Round
Tue/The Berenstain Bears Meet Bigpaw (cc)
Ⓢ Wed/A Tale of Four Wishes

5:00
② ④ ⑦ News
⑤ Brady Bunch
⑨ Police Woman
⑪ Little House on the Prairie
⑬ Mister Rogers' Neighborhood
㉛ Wed/Innovations
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
Ⓗ Wed/Fraggle Rock (cc)
Thu/Emma and Grandpa: Fall
Fri/Inside the NFL
Tue/Life on Earth: Theme and Variations
Ⓢ Thu/**Movie:** Runaway Island
Mon/**Movie:** The Golden Seal
Ⓦ Wed/**Movie:** The Asphalt Jungle
Thu/**Movie:** The Phantom Treehouse
Fri/**Movie:** Our Very Own
Mon/**Movie:** All of Me
Tue/**Movie:** Firstborn

5:30
⑤ What's Happening
⑬ 3-2-1 Contact
㉛ City Comment
Ⓗ Wed/The Pee-wee Herman Show
Thu/**Movie:** And Now for Something Completely Different
Ⓢ Wed/**Movie:** The Phantom Tree House
Fri/A Study in Scarlet
Tue/**Movie:** The Adventures of Huckleberry Finn

5:45
㉛ News From City Hall

Weeknights, October 30–November 1 and November 4–5

WED., OCT. 30

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Half a Handy Hour II

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Magic of Decorative Painting
Ⓗ **Movie:** The Life of Riley

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** The Karate Kid

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Long Island Report

8:00
❷ Garfield's Halloween Adventure
❹ Highway to Heaven
❺ **Movie:** Rio Lobo (1970). John Wayne, Jorge Rivera. Settling a few old scores.
❼ The Insiders (cc)
❾ News
⓫ **Movie:** Jenny's War. Dyan Cannon, Richard Todd, Elke Sommer. (Part 1.)
⓭ Great Performances: Live From Lincoln Center—*La Rondine.* Stereo simulcast over WNCN-FM.
㉑ Murder Most English: The Nine Taylors
㉛ War: A Commentary by Gwynne Dyer
Ⓗ **Movie:** Finders, Keepers (1984) (cc)
Ⓝ **Movie:** The Brother From Another Planet
Ⓢ Brothers (cc)

8:30
❷ **Special:** It's the Great Pumpkin, Charlie Brown
❾ Family Feud
Ⓢ Washingtoon

9:00
❷ Charlie & Company
❹ Hell Town
❼ Dynasty (cc)
❾ **Movie:** Beyond the Door (1975). Juliet Mills, Richard Johnson.
㉑ Fall and Rise of Reginald Perrin
㉛ National Nutrition Quiz
Ⓢ **Movie:** Moscow on the Hudson (cc)

9:30
❷ George Burns Comedy Week
㉑ The Bounder
Ⓦ **Movie:** All of Me

10:00
❷ The Equalizer
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
㉑ Bless Me Father
㉛ Right to Know
Ⓗ **Movie:** The Karate Kid (cc)
Ⓝ **Movie:** Last Stand at the Alamo

10:30
㉑ Only When I Laugh
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ The Tripods
㉑ Doctor Who
Ⓢ **Movie:** Goin' All the Way
Ⓦ **Movie:** I Like the Girls Who Do

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
⓭ Monty Python
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
⓫ Comedy Break
⓭ Masterpiece Theatre: The Last Place on Earth (cc)
Ⓝ **Movie:** Secret Honor

12:10
Ⓗ **Movie:** Seems Like Old Times

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
Ⓢ **Movie:** Firstborn (cc)
Ⓦ **Movie:** Sudden Impact

12:40
❷ **Movie:** Amber Waves (1980). Dennis Weaver, Kurt Russell. Ideology in the corn fields.

1:00
❺ Get Smart
❼ **Movie:** Made for Each Other (1939). Carole Lombard, Jimmy Stewart.
❾ Joe Franklin

1:30
❹ ⓫ News
❺ I Love Lucy

1:55
Ⓗ **Movie:** Ninja III: The Domination

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Where It's At (1969). David Janssen, Rosemary Forsyth. Las Vegas, man.
❾ **Movie:** The Werewolf of Washington (1973). Dean Stockwell, Biff McGuire.
⓫ Start of Something Big

2:15
Ⓢ **Movie:** Frankenstein (1984) (cc)

2:30
❹ Ben Casey
Ⓦ **Movie:** Tightrope

3:00
⓫ Space: 1999

3:20
Ⓢ **Movie:** Moscow on the Hudson (cc)

3:30
❹ Ben Casey

3:35
Ⓗ **Movie:** The Last Winter

4:00
❾ Joe Franklin
⓫ Emergency!

4:13
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:10
Ⓗ The Pee-wee Herman Show

5:20
Ⓢ Washingtoon

5:30
❹ Here's Lucy
❼ Morning Stretch

THU., OCT. 31

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Wildlife Woodcarvers

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Roughing It

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓢ Crown of Bogg
Ⓦ **Movie:** Cat People (1942)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓢ It's Showtime

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ P.M. Magazine
❼ **Movie:** Goldfinger (1964). Sean Connery, Gert Frobe, Honor Blackman. Bond in all his glory.
❾ News
⓫ **Movie:** Halloween II (1981). Jamie Lee Curtis, Donald Pleasence.
㉑ The Statue of Liberty (cc)
㉛ New York Screening Room
Ⓗ **Movie:** Halloween
Ⓝ **Movie:** The Devil and Daniel Webster
Ⓢ **Movie:** Tank (cc)

8:30
❷ Family Ties
❺ All in the Family
❾ Family Feud
⓭ Currents
Ⓦ **Movie:** Terror in the Aisles

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❾ **Movie:** Psycho (1960). Anthony Perkins, Janet Leigh, Vera Miles. Motels will never look the same.
⓭ A Walk Through the 20th Century With Bill Moyers: America on the Road. Cars in our lives—flivvers, jalopies, dream boats, cream puffs.
㉑ Election '85 Debate: Nassau County Executive Candidates

9:30
❹ Night Court
㉛ Rolling
Ⓗ **Movie:** C.H.U.D.

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ Metroline. New Jersey gubernatorial and New York mayoral candidates interviewed; hosted by *New York*'s Michael Kramer.
㉑ This Old House (cc)
㉛ On Our Own
Ⓝ **Movie:** The Wicker Man
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Halloween

10:30
㉑ Austin City Limits: Neil Young
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Carson's Comedy Classics
⓭ Channel Crossings
Ⓗ **Movie:** Night of the Living Dead
Ⓢ **Movie:** The Man Who Wasn't There

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Doctor Who
Ⓦ **Movie:** An Unnatural Act

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Comedy Break
⓭ **Movie:** Werewolf of London (1935). Henry Hull, Warner Oland.
Ⓝ **Movie:** The Conformist

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓫ Star Trek

12:40
❷ **Movie:** A Dangerous Friend (1971). Richard Thomas.
Ⓗ **Movie:** Terror in the Aisles

1:00
❺ Get Smart
❼ **Movie:** Halloween With the Addams Family (1977). Carolyn Jones, John Astin.
❾ Joe Franklin
Ⓢ Richard Lewis "I'm in Pain" Concert
Ⓦ **Movie:** Mortuary

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Bobo (1967). Peter Sellers, Britt Ekland, Rosanno Brazzi.
❾ **Movie:** Hell Night (1981). Linda Blair.
⓫ Lifestyles of the Rich and Famous
Ⓢ **Movie:** High School U.S.A.

2:10
Ⓗ Inside the NFL

2:30
❹ Ben Casey
Ⓦ **Movie:** Children of the Corn

3:00
⓫ Space: 1999

3:10
Ⓗ **Movie:** Scarface (1983) (cc)

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Emergency!
Ⓢ **Movie:** Q
Ⓦ **Movie:** The Incubus

4:14
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:30
❹ Here's Lucy
❼ Morning Stretch

5:35
Ⓢ Crown of Bogg

FRI., NOV. 1

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ How to Play the Piano Despite Years of Lessons
Ⓗ Fraggle Rock (cc)

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Rockschool
Ⓗ **Movie:** The Private Eyes
Ⓢ **Movie:** The Masquerader

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Capitol Journal
㉑ Nightly Business Report
Ⓦ Tina Turner in Concert: Private Dancer

7:30
❷ Wheel of Fortune
❹ New Newlywed Gan
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Knight Rider
❺ P.M. Magazine
❼ Webster (cc)
❾ News
⓫ **Movie:** Uptown Saturday Night (1974). Sidney Poitier, Bill Cosby, Harry Belafonte
㉑ ㉛ Washington Weel in Review
Ⓗ **Movie:** City Heat (c
Ⓝ **Movie:** Paris, Texas
Ⓢ **Movie:** Dune (cc)
Ⓦ **Hockey:** Islanders v: Washington Capitols

8:30
❺ All in the Family
❼ Mr. Belvedere (cc)
❾ Family Feud
⓭ Wall Street Week
㉑ The Moviemakers: John Huston—On Himself
㉛ Masterpiece Theatre The Last Place on Eartl

9:00
❷ Dallas
❹ Misfits of Science
❺ Merv Griffin
❼ **Movie:** The Midni Hour. Shari Belafonte-Harper, LeVar Burton.
❾ **Movie:** Soylent Gr (1973). Charlton Hest Edward G. Robinson.
⓭ Great Performances Laurence Olivier—A Life. Footage, reminiscences of frienc and colleagues, and an interview with Olivier (Part 2.)
㉑ **Movie:** Something Sing About (1937). Jar Cagney.

10:00
❷ Falcon Crest
❹ Miami Vice
❺ ⓫ News
㉛ Newsview
Ⓗ **Movie:** Police Academy (cc)

10:30
⓭ Mark Russell Com

pecial
㉑ Reunion
㉛ Doctor Who
Ⓝ **Movie:** Bizet's
armen
Ⓢ **Movie:** Firstborn (cc)

1:00
❹ ❼ News
Taxi
Bizarre
Carson's Comedy
lassics
Sneak Previews
Doctor Who
Movie: Firstborn

1:30
Movie: The
andidate (1972). Robert
edford, Melvyn
ouglas, Peter Boyle.
irst-rate satire of our
olitical system.
Tonight Show
Dynasty
Nightline
TV 2000
The Honeymooners
Movie: The Loved
ne (1965). Robert
orse, Jonathan Winters,
od Steiger, John
ielgud. Something to
ffend everyone.
Long Island Report

1:40
1st & Ten

2 MIDNIGHT
Headline Chasers
Comedy Break

2:05
Movie: First Name:
armen

2:10
Movie: Fort Apache,
e Bronx

2:15
Movie: Wavelength

2:30
Friday Night Videos
Comedy Tonight
New York Hot Tracks
Best of Saturday Night
ve
Star Trek
Movie: Her Wicked
ays

00
Star Search '85
Joe Franklin

30
News

42
Movie: The Out of
wners (1970). Jack
mmon, Sandy Dennis.

45
Movie: Stuck on You

0
News
Movie: Promise Her
ything (1966). Warren
atty, Leslie Caron.
Eye on Hollywood
Movie: Dr. Cyclops
40). Albert Dekker,
ice Logan.
Solid Gold
Movie: Splatter
iversity

0
Movie: Grandview,
S.A. (cc)

0
Price Is Right
Movie: The
incarnation of Peter
ud (1975). Michael
razin, Jennifer
Neill.

3:00
❹ Music City USA
⓫ Africa: A Continent in Crisis

3:15
Ⓢ **Movie:** The Masquerader

3:30
❹ Hit City
❾ **Movie:** Curse of the Vampire. Amalia Fuentes.
Ⓦ **Movie:** The Wild Life

3:56
❷ Newsmakers

4:00
❹ Ben Casey
⓫ Emergency!
Ⓗ **Movie:** Hot Dog . . . The Movie (cc)

4:03
❺ Get Smart

4:26
❷ **Movie:** Confessions of the D.A. Man (1971). Robert Conrad, Harry Morgan, Martin Milner.

4:30
Ⓢ Thanksgiving in the Land of Oz

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:15
Ⓢ A Study in Scarlet

5:30
⓫ News

5:40
Ⓗ 1st & Ten

MON., NOV. 4

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Woodwright's Shop
Ⓗ **Movie:** Hot Stuff

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: John Huston—On Himself
㉑ Nightly Business Report
Ⓢ Faerie Tale Theatre: The Boy Who Left Home to Find Out About the Shivers (cc)
Ⓦ **Movie:** The Karate Kid

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock (cc)

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** Jenny's War. Dyan Cannon, Richard Todd, Elke Sommer. (Part 2.)
㉑ Zoo 2000
㉛ Beasts of the Heart
Ⓗ **Movie:** Eddie and the Cruisers
Ⓝ **Movie:** The Family Game
Ⓢ Robin Hood: Seven Poor Knights

8:30
❺ All in the Family
❾ Family Feud
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ Kate & Allie
❹ **Movie:** This Child Is Mine. Lindsay Wagner, Nancy McKeon.
❺ Merv Griffin
❼ **Pro Football:** Dallas Cowboys vs. St. Louis Cardinals (cc)
❾ **Movie:** Death Wish II (1982). Charles Bronson, Jill Ireland.
⓭ War: A Commentary by Gwynn Dyer
㉑ Nature: The Ganges Gharial (cc)
㉛ Playing Shakespeare
Ⓢ **Movie:** Silkwood (cc)

9:30
❷ Newhart
Ⓦ **Movie:** Crackers

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ River Journeys
㉑ Vietnam: A Television History—Tet, 1968 (cc)
㉛ Mini Playhouse
Ⓗ **Movie:** Fort Apache, the Bronx
Ⓝ **Movie:** I Married a Shadow

10:30
㉛ Doctor Who

11:00
❷ ❹ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Mystery!: Death of an Expert Witness (cc)
㉑ Doctor Who
Ⓦ **Movie:** Honey

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Long Island Report
Ⓢ **Movie:** The Jerk

12 MIDNIGHT
❼ News
⓫ Comedy Break
⓭ The Bounder
Ⓝ **Movie:** Woman in Flames

12:10
Ⓗ **Movie:** Scarface (1983) (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Nightline
❾ Best of Saturday Night Live
⓫ Star Trek
Ⓦ **Movie:** Terror in the Aisles

12:40
❷ **Movie:** Blume in Love (1973). George Segal, Susan Anspach.

1:00
❺ Get Smart
❼ Headline Chasers
❾ Joe Franklin

1:05
Ⓢ Gallagher: Melon Crazy

1:30
❹ ⓫ News
❺ I Love Lucy
❼ **Movie:** Backlash (1956). Richard Widmark, Donna Reed.

2:00
❷ News
❹ Price Is Right
❺ **Movie:** To Each His Own (1946). Olivia de Havilland, John Lund.
❾ **Movie:** Conduct Unbecoming (1975). Michael York, Richard Attenborough, Trevor Howard.
⓫ **Movie:** The Kid From Brooklyn (1946). Danny Kaye, Virginia Mayo.
Ⓦ **Movie:** Children of the Corn

2:10
Ⓢ **Movie:** Goin' All the Way

2:30
❹ Ben Casey

3:10
Ⓗ **Movie:** Warrior of the Lost World

3:30
❹ Ben Casey
Ⓦ **Movie:** Richard Pryor—Live in Concert

3:45
Ⓢ Robin Hood: Seven Poor Knights

4:00
❾ Joe Franklin
⓫ Emergency!

4:30
❹ Here's Lucy

4:31
❺ Get Smart

4:40
Ⓗ Donna—A Hot Summer Night

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:30
❹ Here's Lucy
❼ Morning Stretch
Ⓢ Faerie Tale Theatre: The Boy Who Left Home to Find Out About the Shivers (cc)

TUE., NOV. 5

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Yan Can Cook
Ⓗ **Movie:** In Love With an Older Woman

6:30
❺ Too Close for Comfort
⓫ Benson

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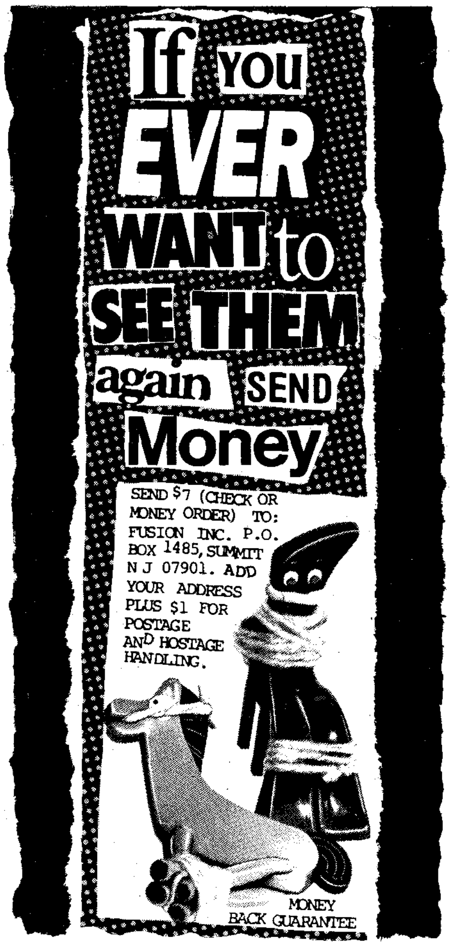
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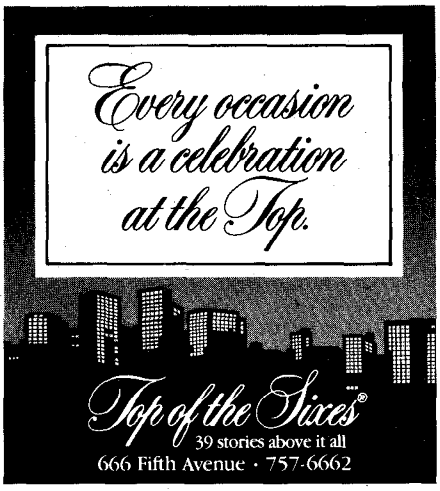
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⓭ Nightly Business Report
㉑ Kathy's Kitchen

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature
㉑ Nightly Business Report
Ⓦ **Movie:** Paris, Texas

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ **Movie:** M*A*S*H (1970). Donald Sutherland, Elliott Gould. Nastier and more honest than TV series it spawned.
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓢ It's Showtime

8:00
❷ **Special:** Dinosaur! (cc)
❹ A-Team
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** National Lampoon's Animal House (1978). John Belushi, Tim Matheson.
㉑ The Pallisers
㉛ Mystery!: Death of an Expert Witness
Ⓗ **Movie:** Oh, God! You Devil (cc)
Ⓝ **Movie:** First Name: Carmen
Ⓢ **Movie:** City Heat (cc)

8:30
❼ Growing Pains (cc)
❾ Family Feud
⓭ Innovation

9:00
❷ **Movie:** Stone Pillow. Lucille Ball, Daphne Zuniga.
❹ Amazing Stories
❼ **Movie:** North and South. See 11/3, 9 p.m. (Part 2.)
❾ **Movie:** Westworld (1973). Yul Brynner, Richard Benjamin, James Brolin. A glitch in fantasyland.
⓭ Nova (cc)
㉑ **Special:** Long Island Vote '85
㉛ Milton Berle

9:30
❹ Alfred Hitchcock Presents
Ⓦ **Movie:** Missing in Action

10:00
❹ Riptide
❺ News
⓭ The Brain: Stress and Emotions (cc)
Ⓗ 1st & Ten
Ⓝ **Movie:** Paris, Texas
Ⓢ **Movie:** Tender Is the Night (1985) (Part 2)

10:30
⓫ News
㉛ Doctor Who
Ⓗ **Movie:** The Man Who Loved Women (1983) (cc)

11:00
❷ ❹ ❼ ❾ ⓫ News
❺ Taxi
⓭ Intercom: Dateline—U.S.S.R./U.S.A.
Ⓢ **Movie:** Dune (cc)

11:15
Ⓦ **Movie:** Aphrodite

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Comedy Break
⓭ SCTV

12:25
Ⓗ **Movie:** The Karate Kid (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓫ Star Trek
Ⓝ **Movie:** Bizet's Carmen

12:40
❷ Cool Million

12:45
Ⓦ **Movie:** Fort Apache, the Bronx

1:00
❺ Get Smart
❼ **Movie:** Death Stalk (1974). Vince Edwards, Vic Morrow.
❾ Best of Saturday Night Live

1:25
Ⓢ **Movie:** First Born (cc)

1:30
❹ ⓫ News
❺ I Love Lucy
❾ Joe Franklin

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Monte Walsh (1970). Lee Marvin.
⓫ **Movie:** Baby Take a Bow (1934). Shirley Temple, James Dunn.

2:30
❹ Ben Casey
❾ **Movie:** Lady in the Dark (1944). Ginger Rogers, Ray Milland.

2:35
Ⓗ **Movie:** Grandview, U.S.A.

3:00
Ⓦ **Movie:** Final Exam

3:10
Ⓢ **Movie:** City Heat (cc)

3:30
❹ Ben Casey
⓫ F Troop

4:00
❾ Joe Franklin
⓫ Emergency!

4:03
❺ Get Smart

4:15
Ⓗ **Movie:** The Last Winter

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:15
Ⓢ It's Showtime

5:30
❹ Here's Lucy
❼ Morning Stretch

Weekend, November 2–3

SAT., NOV. 2

6:00
❹ Carrascolendas
❺ Young Edition
❾ David Toma
⓫ It's Your Business

6:30
❷ Patchwork Family
❹ Sonrisas
❺ World Tomorrow
❾ Face-off
⓫ Josie and the Pussycats
Ⓗ Harry Belafonte: Don't Stop the Carnival
Ⓢ The Displaced Person

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Woody Woodpecker
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron
Ⓗ Coming Attractions
Ⓢ Robin Hood: Richard the Lionhearted

8:00
❷ Berenstain Bears
❹ Snorks
❺ Wonderama
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ In the Black
⓫ Thunderbirds
⓭ Adam Smith's Money World
Ⓗ **Movie:** Oh, God! You Devil (cc)

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ The Flintstones
❾ Meet the Mayors
⓫ Superfriends
⓭ Wall $treet Week
Ⓢ **Movie:** The Extraordinary Seaman

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Dukes of Hazzard
❼ Ewoks/Droids Adventure Hour
❾ Millionaire Maker
⓫ The Munsters
⓭ McLaughlin Group
Ⓦ **Movie:** Peter and the Wolf and Other Tales

9:30
❷ Dungeons and Dragons
⓫ Puttin' on the Hits
⓭ Washington Week in Review
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Super Powers Team: Galactic Guardians
❾ Misadventures of Sheriff Lobo
⓫ Wrestling
⓭ The Constitution: That Delicate Balance—National Security and Freedom of the Press (cc)
㉛ Body Electric
Ⓗ Inside the NFL
Ⓢ **Movie:** These Three

10:30
❹ Punky Brewster
❼ 13 Ghosts of Scooby Doo
㉛ K.I.D.S.
Ⓦ Academy Award–Winning Shorts

11:00
❷ Storybreak
❹ Alvin and the Chipmunks
❺ **Movie:** Cat Ballou (1965). Jane Fonda, Lee Marvin, Michael Callan, Dwayne Hickman, Nat King Cole. Funny, especially when Marvin sings happy birthday to Cat's dad.
❼ Scooby's Mystery Funhouse
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
Ⓗ **Movie:** Race for the Yankee Zephyr

11:30
❷ Dungeons & Dragons
❹ Kidd Video
❼ The Littles
⓭ Open Mind
㉛ Rockschool
Ⓦ **Movie:** I Want You

12 NOON
❷ Land of the Lost
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ **College Football:** Teams TBA
⓭ Vietnam: A Television History—Cambodia and Laos (cc)
㉑ Gourmet Cooking
㉛ Video Music Box
Ⓢ **Movie:** City Heat (cc)

12:30
❷ Charlie Brown and Snoopy Show
❹ Super Saturday: The Breeders' Cup Championship Series
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Get Along Gang
❺ **Movie:** The Conqueror Worm (1968) Vincent Price, Ian Ogilvy.
❾ **Movie:** J.D. and the Salt Flat Kid (1978). Jess Turner, Slim Pickens.
⓭ **College Football:** Teams TBA
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ Video Music Box
Ⓗ Harry Belafonte: Don't Stop the Carnival

1:30
❷ Pole Position
❼ New York Hot Tracks
㉑ Square Foot Gardenin
Ⓦ **Movie:** Fire and Ice

:00
Public Hearing
Motorweek
Movie: Beat Street
Movie: Rhinestone
cc)

:30
College Football:
owa vs. Ohio State
Race for #1
Wildlife Woodcarvers

:45
Movie: Karate
xterminators

:00
College Football:
eams TBA
Movie: Live a Little,
ove a Little (1968). Elvis
resley, Michele Carey.
Magic of Watercolors
Movie: Arabian
dventure

:30
Barney Miller
Motorweek

:00
Dance Fever
War: A Commentary
y Gwynne Dyer
House for All Seasons
c)
Coming Attractions
The Displaced Person

:30
Bowling: PBA Fall
our
Puttin' on the Hits
Rockschool
Movie: Hockey Night

00
Mission: Impossible
Greatest American
ero
Fame
Nova (cc)
German Professional
ccer
Video Music Box
Movie: The Prince
d the Pauper (1983)
Movie: Sheena

00
Channel 2 the People
News
What's Happening
ow
Wrestling
Dempsey &
akepeace
Nature (cc)
The Brain: Rhythms
d Drives
European Journal
Movie: Casey's
adow

0
❹ News
Small Wonder
Eye on Dance

0
❼ ❾ News
Prime of Your Life
Too Close for
mfort
The Jeffersons
Owl/TV
Wall Street Week
Cambridge Forum
sents: Preventing
clear War
Robin Hood: Richard
Lionhearted
Movie: Dune

0
Wheel of Fortune
Fight Back
Archie Bunker's Place
Weekend Style
In Search Of
At the Movies

⓭ Wild America (cc)
㉑ Inside Albany
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** All Through the Night (1942). Humphrey Bogart, Conrad Veidt.
❼ Hollywood Beat (cc)
❾ Superstars of Wrestling
⓫ Solid Gold
⓭ The Nature of Things: A Pain in the Back; Mobile Computers; Bird Atlas
㉑ Great Performances: Brideshead Revisited (cc)
㉛ Mini Playhouse
🅗 **Movie:** Oh, God! You Devil (cc)
🅝 **Movie:** La Traviata
🅢 **Movie:** Tender Is the Night (1985) (Part 1)

8:30
❹ Facts of Life
㉛ Looking East

9:00
❷ **Movie:** Badge of the Assassin. James Woods, Yaphet Kotto. Pursuing killers of NYC police.
❹ Golden Girls
❼ Lime Street (cc)
❾ Mets: Glory Days
⓫ Star Games
⓭ Mystery!: Death of an Expert Witness (cc)
㉑ U.N. Day Concert
㉛ Hello Jerusalem

9:30
❹ 227
🅦 **Movie:** The Keep

10:00
❹ Hunter
❺ ⓫ News
❼ Love Boat (cc)
⓭ Film on Film: Charles Chaplin—The Funniest Man in the World
㉛ Playing Shakespeare
🅗 **Movie:** Flashpoint (cc)
🅝 **Movie:** Heartbreakers
🅢 **Movie:** City Heat (cc)

10:30
❺ Black News
❾ **Pro Basketball:** Knicks vs. Los Angeles Clippers
⓫ FTV
㉑ Deaf Mosaic

11:00
❷ ❹ ❼ News
❺ **Movie:** Young Frankenstein (1974). Gene Wilder, Peter Boyle, Marty Feldman, Madeline Kahn, Cloris Leachman, Teri Garr. Leachman: "He was my boyfriend!"
⓫ Tales From the Darkside

11:15
🅦 **Movie:** Letters of Love

11:30
❹ Saturday Night Main Event II
❼ News (cc)
⓫ **Movie:** Threshold (1981). Donald Sutherland, John Marley, Jeff Goldblum.
⓭ **Movie:** Escape (1940). Norma Shearer, Robert Taylor, Conrad Veidt.

11:35
🅗 The Hitchhiker

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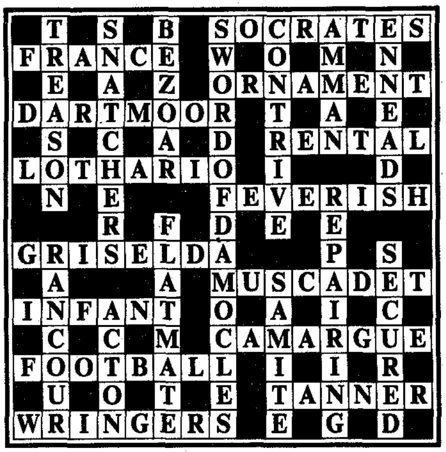

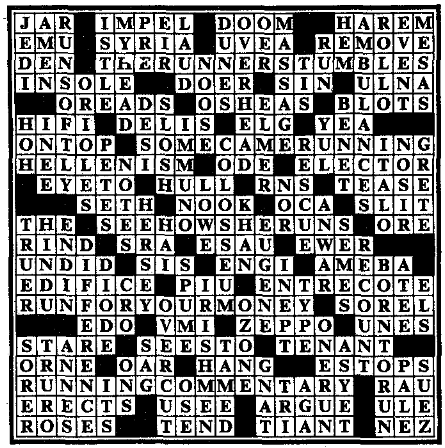

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11:45
❷ **Movie:** The Great Waldo Pepper (1975). Robert Redford, Margot Kidder, Bo Svenson. Barnstorming.
❼ Dick Clark's Nitetime
🅢 **Movie:** The Stud

12 MIDNIGHT
🅝 **Movie:** The Brother From Another Planet

12:05
🅗 **Movie:** Beat Street

12:45
❼ **Movie:** That Man Bolt (1973). Fred Williamson, Bryon Webster.
🅦 **Movie:** Sweet Alice

1:00
❹ Joe Forrester
❾ Racing

1:10
❺ **Movie:** The Last Hurrah (1958). Spencer Tracy, Jeffrey Hunter.

1:20
🅢 **Movie:** Rhinestone (cc)

1:30
❾ **Movie:** China Sky (1945). Ellen Drew, Ruth Warrick, Anthony Quinn.
⓫ News

1:55
🅗 **Movie:** The Osterman Weekend

2:00
❹ Ben Casey
⓫ At the Movies
🅦 **Movie:** The Perils of Gwendoline

2:07
❷ America This Week

2:30
⓫ **Movie:** Athena (1954). Debbie Reynolds, Vic Damone, Jane Russell.

2:40
❼ **Movie:** Buster and Billie (1974). Jan-Michael Vincent, Pamela Sue Martin.

3:00
❹ **Movie:** A Star Is Born (1937). Janet Gaynor, Fredric March.

3:07
❷ **Movie:** Double Indemnity (1973). Richard Crenna, Samantha Eggar, Lee J. Cobb.

3:20
🅢 **Movie:** These Three

3:30
❾ **Movie:** Deadline at Dawn (1946). Susan Hayward, Bill Williams.
🅦 **Movie:** The Dorm That Dripped Blood

3:40
🅗 **Movie:** The Last Winter

4:30
⓫ F Troop

4:49
❷ **Movie:** Chains of Command (1969). Sidney Blackmer, Dorothy Lamour.

5:00
❾ News
⓫ One Step Beyond
🅢 **Movie:** The Prince and the Pauper (1983)

5:15
🅗 **Movie:** Flashpoint (cc)

5:30
❾ Millionaire Maker
⓫ News

SUN., NOV. 3

6:00
❹ Agriculture USA
❺ Black News
❾ In Depth
⓫ Insight

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Journey to Adventure
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Tom and Jerry
🅗 Remember When: Way Out West—The Story of the American Cowboy
🅢 Jack Frost

7:30
❷ Channel 2 the People
❹ Robotech
❼ This Is the Life
❾ In the Black
⓫ Battle of the Planets
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Funtastic World of Hanna-Barbera
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Return to the Planet of the Apes
🅗 **Movie:** Bugs Bunny's 3rd Movie: 1001 Rabbit Tales
🅢 **Movie:** Runaway Island

8:30
❷ For Our Times
❼ World of Photography
❾ Day of Discovery
⓫ Voltron
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❺ He-Man and the Masters of the Universe
❼ Tiempo
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
🅦 **Movie:** Wonder Man

9:30
❹ Positively Black
❺ Plastic Man
❼ News Conference
❾ Point of View
⓫ Thunderbirds: 2086
🅗 Fraggle Rock (cc)

10:00
❹ Essence
❺ Woody Woodpecker & Bugs Bunny
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Reading Rainbow
🅗 **Movie:** Two of a Kind
🅢 **Movie:** Oh, God! You Devil (cc)

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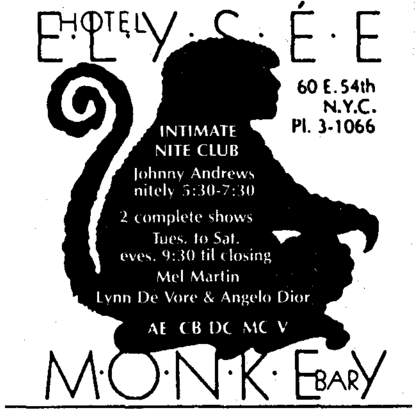

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:30
Face the Nation
Visiones
Entertainment This
eek
Meet the Mayors
Three Stooges
Family Classics

:00
Wall Street Journal
port
Meet the Press
Movie: Tarzan and
e Jungle Boy (1968).
ike Henry, Rafer
hnson.
David Toma
FTV
Wonderworks
Movie: Best Defense

:30
Newsmakers
News 4orum
This Week With
ivid Brinkley
World Tomorrow
Movie: Abbott and
ostello Go to Mars
953). Bud Abbott, Lou
ostello.
Wall Street Week
Movie: Seems Like
d Times

NOON
NFL Week in Review
First Estate: Religion
Review
Dr. Schuller
Currents
Tony Brown's Journal
The
oneymooners . . . The
st Episodes (cc)

:30
NFL Today
NFL '85
Sportsbeat
Inside Albany
Movie: The Dawn
press. Michael Whalen,
n Nagel.

0
Pro Football: Tampa
Buccaneers vs. Giants
Ben Casey
Movie: Return of the
k Panther (1975).
er Sellers, Christopher
mmer.
Like It Is
Movie: Get Carter
71). Michael Caine,
tt Ekland.
Movie: Escape From
-3 (1980). Jackson
wick, David
andler.
Firing Line
Movie: Deep in My
rt
Movie: Ladies of the
orus

Movie: Reunion at
borough (cc)

Movie: Slightly
norable (1940). Pat
Brien, Broderick
wford.
Ebony/Jet Showcase
Great Performances.
11/1, 9 p.m.
World Chess
mpionship 1985

Greatest Sports
ends—Juan Marichal

Movie: Boeing,
ing (1965). Jerry
is, Tony Curtis.

⑨ **Movie:** The Thief of Baghdad (1978). Peter Ustinov, Terence Stamp, Roddy McDowall.
⑪ **Movie:** Demon Seed (1977). Julie Christie, Fritz Weaver. Beauty terrorized by machine.
Ⓦ **Movie:** The Asphalt Jungle

3:15
⑤ **Movie:** The Wild Angels (1966). Peter Fonda, Nancy Sinatra, Bruce Dern.

3:30
④ Super Chargers
⑬ Royal Academy of Arts
Ⓗ Remember When: Way Out West—The Story of the American Cowboy
Ⓢ **Movie:** Skokie

4:00
④ **Pro Football:** Jets vs. Indianapolis Colts
⑬ Innovation
㉑ Nature of Things
㉛ World Chronicle

4:30
② **Movie:** Honky Tonk (1974). Richard Crenna, Margot Kidder, Will Geer.
⑬ Newton's Apple
㉛ Big Red Football
Ⓗ **Movie:** Something Wicked This Way Comes

5:00
⑤ Kojak
⑦ Hollywood Close-up
⑨ Black Sheep Squadron
⑪ Fame
⑬ The Brain: Rhythms and Drives (cc)
㉑ Undersea World of Jacques Cousteau
㉛ U.S. Nippon News and Business
Ⓦ **Movie:** Kidco

5:30
⑦ It's a Living

6:00
⑤ **Movie:** The Seven-Ups (1973). Roy Scheider, Tony LoBianco.
⑦ News
⑨ Police Story
⑪ **Movie:** The Omen (1976). Gregory Peck, Lee Remick. Gore galore.
⑬ Rockschool
㉑ McLaughlin Group
㉛ Sunday Theater
Ⓗ Fraggle Rock (cc)
Ⓢ **Movie:** Raiders of the Lost Ark (cc)

6:30
⑦ News
⑬ The Tripods
㉑ Adam Smith's Money World

6:45
Ⓗ **Movie:** Bugs Bunny's 3rd Movie: 1001 Rabbit Tales

7:00
② 60 Minutes
④ Punky Brewster
⑦ Ripley's Believe It or Not!
⑨ Street Hawk
⑬ Wonderworks (cc)
㉑ Inside Albany
Ⓦ **Movie:** Manhattan

7:30
④ Silver Spoons
㉑ Innovation

8:00
② Murder, She Wrote
④ Amazing Stories
⑤ Star Search '85
⑦ MacGyver (cc)
⑨ David Toma
⑪ Lifestyles of the Rich and Famous
⑬ Nature: The Ganges Gharial (cc)
㉑ Mystery!: Death of an Expert Witness (cc)
㉛ Oregon With Love
Ⓗ **Movie:** The Little Drummer Girl (cc)
Ⓝ **Movie:** Secret Honor
Ⓢ **Movie:** Oh, God! You Devil

8:30
④ Alfred Hitchcock Presents
⑨ Face-off

8:45
㉛ City Comment

9:00
② Crazy Like a Fox
④ **Movie:** 48 Hrs. (1982). Nick Nolte, Eddie Murphy. They fight and fall in love.
⑤ Merv Griffin
⑦ **Movie:** North and South. Kirstie Alley, David Carradine, Lesley-Anne Down, James Read. The kind described as "sprawling" and "panoramic," in this case concerning two families' travails in the period leading up to the Civil War. (Part 1.)
⑨ New Jersey People
⑪ Start of Something Big
⑬ Masterpiece Theatre: The Last Place on Earth (cc)
㉑ **Movie:** Big Brown Eyes (1936). Joan Bennett, Cary Grant, Walter Pidgeon. Romantic mystery.
㉛ The Prisoner
Ⓦ **Movie:** Once Upon a Time in America (uncut)

9:30
⑨ In Depth

9:45
Ⓢ Comedy Close-up

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑨ **Pro Basketball:** Knicks vs. Portland Trailblazers
⑬ The Bounder
㉛ Window on World Television
Ⓝ **Movie:** Basileus Quartet
Ⓢ Brothers (cc)

10:15
Ⓗ Buddy Hackett: Live & Uncensored

10:30
⑤ Sports Extra
⑪ Watch on Washington
⑬ SCTV
㉑ Ask Congress
Ⓢ Washingtoon

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ Berlin Alexanderplatz: Loneliness Causes Cracks in the Walls of Madness. Franz and Eva do Mieze a big favor.
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:15
② News
Ⓗ **Movie:** Alphabet City

11:30
⑤ Blue Knight
⑦ News (cc)
⑪ The Honeymooners

11:45
② Sports Update
④ Strictly Business
⑦ Sports Special

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ **Movie:** The Island of Dr. Moreau (1977). Burt Lancaster, Barbara Carrera. Island of lost souls.
⑪ Star Trek
⑬ World Chess Championship 1985
Ⓝ **Movie:** The Devil and Daniel Webster
Ⓢ **Movie:** Merry Christmas, Mr. Lawrence

12:30
④ **Movie:** Nothing Sacred (1937). Carole Lombard, Fredric March.
⑤ Naked City
⑨ News

12:45
Ⓗ **Movie:** Finders, Keepers (1984) (cc)
Ⓦ **Movie:** Heartbreaker

1:00
② Barnaby Jones
⑨ **Movie:** Mister Cory (1957). Tony Curtis, Charles Bickford. Local boy makes good.
⑪ Tales From the Darkside

1:30
⑤ David Susskind
⑪ News

2:00
② News
⑦ **Movie:** Along Came a Spider (1969). Suzanne Pleshette, Andrew Prine.
⑪ **Movie:** Captain January (1936). Shirley Temple, Guy Kibbee. *To the lighthouse.*

2:10
Ⓢ Richard Lewis "I'm in Pain" Concert

2:25
Ⓗ **Movie:** Curtains

2:30
④ Positively Black

3:00
④ First Estate: Religion in Review

3:10
Ⓢ **Movie:** Raiders of the Lost Ark (cc)

3:30
⑤ World Vision
⑨ **Movie:** Second Chance (1953). Robert Mitchum, Linda Darnell, Jack Palance.
⑪ F Troop

4:00
⑪ Life and Times of Grizzly Adams
Ⓗ **Movie:** The Little Drummer Girl (cc)

5:00
⑨ News
⑪ Space: 1999

5:10
Ⓢ Brothers (*cc*)

5:30
⑦ Morning Stretch

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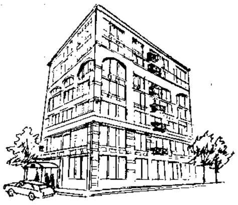

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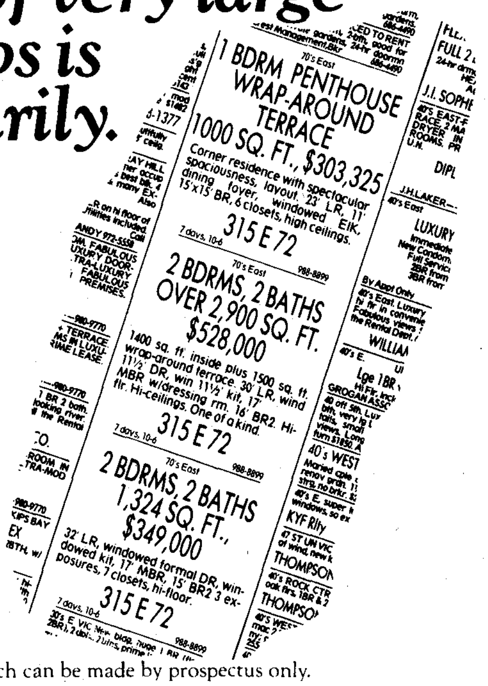
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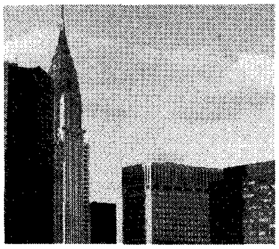

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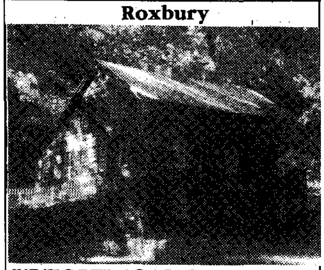

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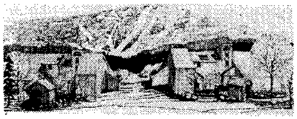

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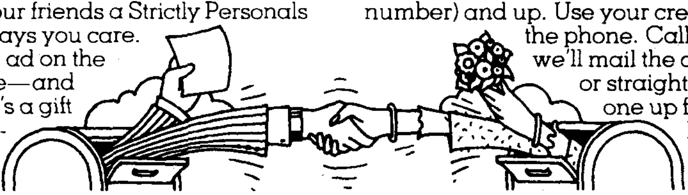

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ished, well-read. Me: 28, petite, sexy,
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iaring and caring. Thoughtful letter/
ioto if possible. NYM H005.

andsome, Renaissance Surgeon—Ro-
antic, caring, ultra-successful, elegant
D, *early 30's, athletic, slim, gentle,* dy-
imic. Seeks affectionate, feminine, gor-
ous, Jewish Manhattanite, 20-30, over
", non-smoker. Dreams of sweeping a
ecial lady off her feet, falling in love
d living happily ever after. So let's
are our dreams. Short bio. Photo essen-
l for reply. NYM R629.

ynamic Entrepreneur—Early 40's, in-
ested in healthy, slender, attractive
man, 20's, 30's, who enjoys travel, the-
r, music. NYM S745.

arm Jewish Male—29, with mild her-
s, seeks Jewish female, 21-32, for ro-
intic relationship. NYM S651.

ccessful Television Professional—Man-
ttanite, 34, would like to meet profes-
nal woman, 27-36, non-smoker. Bio/
oto/phone, please. NYM A001.

mantic, Sincere, Warm—Female, 44,
uld like to meet a worldly, fun-loving
le. Bio/photo/phone. NYM S789.

ry Handsome, Educated—Fine Artist,
financially independent (formerly
ned a design/ad company) and gener-
. Would like to meet a very attractive,
ght, pleasant woman who shares inter-
in art, travel, friends, family, fitness
d food, and living well. Photo/note/
ne. NYM S724.

king Professional "Lady"—Seeks sin-
, successful, Christian male, 45 plus,
hare dining, dancing and tennis, with
ieone who loves to laugh, love and lis-
Bio/phone/photo. NYM R432.

nale Builder Wanted—To build first a
ndship. Then, maybe a future togeth-
with a handsome, Jewish, professional
le, 30, with looks, wit and charm, able
laugh and cry, also in great shape. If
have similar traits, please respond
h photo. All responses answered
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Young And Restless—29, entrepreneur, educated, classy, attractive. Seeks successful Jewish male, 30-40, head of his dynasty to be my guiding light. Photo/bio. NYM A019.

Successful Handsome Athletic—29, Jewish male, with own business, seeks attractive, fun-loving, caring, Jewish woman for possible permanent relationship. Photo/phone/bio a must. NYM R566.

Apply Within—Tall, trim, very handsome, 39-year-old, Ivy educated, successful executive, enjoys tennis, sailing and NY's culture. Has position available for permanent partner. Applicant should be *very attractive female, 26-37, bright,* open and fun. Fringes include wit, warmth, sharing and passion. Please enclose photo/phone/note. NYM R526.

Sparkling Dark Eyes—Along with a dark *Mediterranean look and a warm, vivacious* personality. That's me! I'm a bright, fun-loving, curvaceous, Jewish female, 35, seeking a strong, sensitive, trim, successful male, 34-44, to share cuddling and laughing together, a jog in the park and a caring relationship. Recent photo/note/phone. NYM R548.

Uptown Blond—Highly sophisticated, athletic, successful, independent, 34, 5'6", divorced, no offspring. Can whip together a dinner in NY or Paris. Seeks wholesome male, 32-47, sophisticated and funny, to whom marriage is not a moot point. Photo/phone. NYM R561.

Moral character—Is something that is important to me. You should be a woman who has a strong self-image that you are proud of coupled with the courage necessary to act in a manner that confirms and reflects the values you believe in. You are also hopefully very intelligent, athletic, robust, sensual, affectionate, tall, healthy and *strikingly attractive in a wholesome way* with a youthful outlook, desirous of a serious, long-term relationship. I am an Ivy-educated (MBA) male real estate entrepreneur who tries not to take himself too seriously. I have my own real estate investment firm in N.J. and teach real estate finance at a NYC Graduate school. I participate vigorously in various athletic endeavors like skiing, tennis, etc. and am healthy, do not smoke or use recreational drugs, am 6'4", 200 lb., 41 years old, am legally divorced, and try to be a sensual, affectionate companion in keeping with my Italian heritage. I like to feel that I am attractive and have a lighthearted, youthful outlook. Please send bio, photo, and phone number. NYM S761.

Does This Fit?—You're from LI, a very attractive and trim woman, 30 to 40. You have been looking at these ads almost every week. You're not about to place one, and wouldn't want anyone but your best friend to know you had even answered one. You don't go to singles bars and think most eligible men have braids and gold chains and are jerks. You're wrong and this handsome, successful, very young looking 43, exec can prove it, but only if you write. If you're not well above average and interested in a serious relationship please don't bother. Note/phone/photo appreciated. NYM S779.

Well-Endowed Eurasian Widow—Living in Hong Kong. Well-disposed and well-traveled, mid 40's. Seeks warm, intelligent, adventurous male, same vintage, initially via correspondence. Photo, letter, please. I'll reciprocate. NYM R623.

Pretty Petite Perky Paralegal—43, seeking attractive, attentive attorney, 38-55. Photo, please. NYM R567.

Bonny Lad Seeks Bonny Lass—Nassau, 35-42. Kids out. Tall and pretty in. Photo a must, also phone and address. Thank you. Roger. POB 88B LI, NY 11548.

Redhead, Vibrant, Petite—Professional seeks secure gentleman to 55, good-humored, intelligent, caring. NYM H026.

Want To Trade?—Wall Street stunner, mid 30's, 5'3", headed towards maturity with a sense of humor, wants to trade her independence for companionship with a fit non-smoker, well-dressed, well-groomed, well-spoken man who knows how to be a *friend first and a lover later.* Your good humor, sensitivity and self-confidence are important to me. Although your profession is important to you, you'll trade some of that off for time to attend cultural events, travel and walk and talk with me. NYM S697.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Are You A Young-At-Heart 60ish Man—Kind, intelligent, eager for a new sparkle in your life? This might be the way for us to meet! I am fun to be with, educated, attractive, warm and ready, too, for a new relationship. Please write, send photo. NYM T988.

I'm For Real—Pretty, bright, and genuinely terrific Jewish professional woman, 34. Seeks a sensitive, intelligent man able to be playful or serious and ready for a lasting relationship. I love the arts, travel, good friends, but shared values are more important than shared interests. NYM H025.

Feminine, Attractive Woman—With a vivacious, congenial personality desires an attractive, 40-50, successful Madison Ave type male who is fun-loving, confident, sensitive and caring. I enjoy the simple, uncomplicated pleasures of life like walks on the beach as well as sophisticated cultural ones. Send photo/phone/note. NYM S698.

Looking For Mr. Goldberg—45, sophisticated and elegant, fashionable, fun, still fiery, unencumbered and financially secure. Let's get together, to share the good life. Note/photo/phone. NYM S699.

Molto Simpatico—Ah, let the immodest adjectives flow: very pretty, dark-eyed, shapely, soulful, sensitive, intelligent, warm, verbal, playful, inquisitive 33-year-old magazine editor/writer seeks a genuine mensch who can delight in the simplest pleasures and entertain the deepest thoughts; who is tenderly masculine, highly intelligent, attractive, good-humored and slightly old-fashioned. Letter, phone, photo appreciated. NYM R568.

Guy Who Doesn't Bowl—From NJ. Special, bright, secure, looks good, 40's, smokes. Wants to love a warm, bright, beautiful female, 25-40. NYM R569.

How Would You Like—To meet a good-looking, sensitive, dynamic, 24, from a very wealthy family with unlimited potential. You may ask why I want to place an ad? Write and I'll tell you. Phone/photo. Very selective. NYM S700.

Seeking Oriental Beauty—Very handsome white male, 30, seeking attractive Oriental woman, 20-30, interested in long-lasting relationship. Bio/phone/photo, please. NYM R570.

Prettiest Jewish Woman—You ever saw. Believe it. Early 30's, 5'7", very cute, bright, classy and accomplished with slim, great shape. Seeks first-rate guy, 26-40, with terrific looks, mind and humor, who's truly nice, a non-smoker and quite successful or ambitious. Photo/bio for response, please. NYM S701.

This Is An Invitation—To that special man who can be fun and frivolous as well as sane and serious. Vibrant, creative, sexy, charismatic woman looking to share special moments with attractive, adventurous, highly spirited guy, 30-40. I am extremely attractive, 5'6", in great shape and have a tremendous zest for life. Are you a lover of skiing, tennis, film, music and spontaneity? If so, stop reading and start writing. Include your photo and phone. Will gladly do same. NYM A017.

Against All Odds—Is there a Jewish, not an American princess female, 25-32, who's attractive, slim, intelligent, active non-smoker, who enjoys good conversation, beach, fine dining and would like to meet a 32, financial professional, who is attractive, athletic and caring? Note/phone/photo, appreciated. NYM R571.

Brilliant/Successful—Jewish attorney, 41, seeks lady not angry at men.NYM R572.

Shy But Sexy—Jewish female, 32, classy professional, out of this world yet down-to-earth, seeks a solid but adventuresome, mature, sports-minded, Jewish male, 30-45, who comes from a "good family", but has broken the ties and is ready for a lifelong fling. NYM S703.

Like To Play Games?—Tennis, volleyball, etc. 31, slim, attractive Jewish female seeks tall, slim, athletic Jewish professional male, who can laugh, play, enjoy life and be warm and sincere for friendship and possible relationship. Phone/photo. NYM R573.

Simple Elegance—27-year-old Jewish man. I am the owner of my own successful business. Handsome and charming, if I do say so myself. I've always enjoyed the company of pretty women who understand what life is all about. I am shopping for an attractive woman, 22-27, who is also successful and wants to meet a warm, sensitive person. I write music and love to play my own songs. That's my key to relaxation. Drop me a handwritten note, photo and phone. NYM R574.

I Date A Lot—But can't find that special man. This is my problem: I look like a dumb, bubbly, adorable, pretty blond. But I am a highly intelligent, successful psychologist who just happens to be a petite, pretty, shapely, bouncy, green-eyed blond. I love life, have a great sense of humor and adventure. But still I am a serious, committed person of character and integrity. You could be that special man, if you are Jewish, 45-55, intelligent, successful, adventurous enough to answer this ad, but stable enough to sustain a caring relationship with this bright, pretty lady. Photo/bio/phone. NYM R575.

Female? 25-35? Slim?—Pleasant appearing? Still looking for a normal guy, well-established, slim, 5'8", young 40-year-old Manhattanite? One who knows that life is too precious to worry about your birth sign? Quick! Write now, because with any luck this offer won't be repeated! Ever! POB 588, 380 5th Avenue, New York, NY 10018.

Attractive Athletic Professional—Good sense of humor - enjoys tennis, biking, travel, movies, intimate dinners, watching the leaves change in the fall. Seeking warm, bright, attractive woman, 35 plus, to be my friend and more. Note/photo. NYM R435.

Elegant, Warm, NYC Lady, 46—Seeks gentleman in his 50's, who is Jewish, tall, trim, attractive, well-educated, Paul Stuart type. Must be very financially and emotionally secure with integrity. We live in the same world. NYM R578.

Emotionally Unemployed?—Very pretty, tall, slender, caring, Jewish female, 27, Ivy-educated with diverse interests and eclectic tastes has exceptional opportunity available for one special guy (25-35). Send resume/requirements. NYM R579.

Uncommonly Pretty Writer—On distinguished worldly magazine, enjoys the great outdoors, art, 40's film. Second generation Ivy graduate, a child of the Baby Boom who's all grown up but never married. Non-smoking but non-vociferous. If you're an admirable man (unwed variety) and hamburgers with Rover or the guys have lost their charm, try POB 1585, NY, NY 10185.

Curlytop Lady MBA—(Jewish, 5'8", 36, looks and brains) seeks doctor, lawyer, Indian Chief (32 plus), who shares passion for arts and antiques, mysteries and movies, walks and words, friends and food. Humor prerequisite. NYM A018.

Looking For Beauty—If you look fantastic in a bikini on Copacabana Beach or stunning in a gown for the Tony's, then you are my kind of woman. I am a NJ/NY Jewish, divorced man, 6'1", 185 lbs., attractive, romantic and sensuous, 49, looking for tall, slim, beautiful lady in figure, looks and spirit, 28-40. Note/phone/photo. NYM R576.

Low-Tech Man—50-ish, wanted by bright, bouncy, professional woman novelist and poet, NJ. Caring and sensitivity the biggest pluses. Nice hands help. NYM A020.

Seeking Right Chemistry—With tall, attractive, stimulating male, 33-43, looking for someone secure, honest, successful, athletic and playful whose interests include travel, horse racing and sports, sought by pretty unencumbered lady with like qualities. NYM S705.

Female Artist—26, attractive, bright, earthy and warm. Seeks handsome male, 27-36, who is warm, intelligent, funny and loves the arts, non-smoker. Photo/letter a must. NYM A022.

Stop Searching, You've Found Her!—If you're as hesitant to answer this ad as I was to write it, don't be. I'm very pretty, bright, sensitive, affectionate, blue-green eyes, light hair, non-smoker, Jewish, 35, 5'3", 105 lbs. Looking to team up with handsome, successful, outgoing male, 33-38, 5'9" or over, for possible lasting relationship. Bio/phone/photo. NYM A023.

Warm, Pretty and Spirited—Blue-eyed, bright, sincere lady, seeks exciting man, honest, sensitive, successful, athletic, 40's, to share the fun and adventure of life. Note/photo. NYM S706.

Single Woman, 35—Seeks a single man, 35-50, non-smoker, who wants to form a friendship and possibly something more. Note/photo. NYM S709.

Mail Order Bride—Wanted by semi-retired, handsome, well-educated, athletic, 48-year-old millionaire to share a wonderful life. Woman must be very pretty, great figure, bright, 5' to 5'6", bright, 26 to 38. Must send photo/phone/note. NYM S780.

Pretty Woman—With kind heart, sharp mind, spiritual soul, seeks successful Jewish man 39-49, to share laughter, love, commitment. NYM S711.

MIT Grad—Attractive male, Wasp, 30, tall, trim, non-smoker. Westchester resident. Seeks Oriental/Caucasian female who is well-educated, self confident, honest, professional, funny, interesting, warm and unpretentious. POB 591, Tarrytown, NY 10591.

Radiant Aristocratic Artistic—Beautif willowy woman, 5'10", highly educate refined, sharing, loves literature and m sic, seeks tall, slim, aristocratic gentl man, refined in form and spirit, 43-5 Wasp, educated, unharried, heart-cente ed, well-bred, loyal, noble. A nurturin marriage-minded millionaire who liv and travels in style. Bio/photo/phon NYM S712.

Urbane Sexy Male—With laughing ey slim, just 40, publisher, great cook. See bright, self-confident, creative woman love with life and very slightly wicke Photo/phone. NYM R580.

Writer Composer—Handsome, succe ful, 6', 39, witty, likes tennis, lives in Ma hattan. Seeks great lady. Recent ph with note about yourself. NYM S713.

Seeks Woman For All Seasons—Former I 8 CPA partner, now partner in investm advisory firm, 40, 5'8", Jewish, serious w terrific sense of humor and known to b great friend "by his friends." Seeks attr tive, slim woman, 28-36, who enjoys o door activities, fine dining, travel, tenr skiing and possesses similar qualities me. Photo and phone a plus. NYM S71

Bored With Businessmen—Seeking "creative", or blue collar single man w knows how to enjoy life. Must be attr tive, a non-smoker and at least 5'8". I'r very attractive corporate VP and an thor with a great sense of humor, r 30's. I love sports, books, romance, p sion, and country/western or rock mu Photo and note a must. NYM S715.

Earthy And Elegant—Strikingly attr tive, natural blond, blue eyes, shapely, easygoing, sensitive, romantic, loves country. Seeks good-looking professio male, 40's-50, for love, commitment, m riage. Photo/phone. NYM H027.

Athletic Male, 29—Slim, attractive, p fessional, seeks the most beautiful man in the world for teasing, tickling, joling, rocking and rolling. Photo, ph note. NYM R581.

Classical Piano Lover By Night—M financial analyst by day. I'm an attract sensitive, single male, 34, 5 Philippino/American and a native N Yorker. Like yourself, perhaps, I'm di chanted with the singles game, no mention bars, meat markets and the My other passions include dining, movies, fitness and chess. Seeking a gle lady of substance, 28-34, non-smo for lasting relationship. Bio/letter/ph NYM R582.

Woman Lawyer—Attractive, femir 43, wants to lose 20 lbs. Looking for a ing, witty, single Jewish man to help tain the motivation. NYM S716.

Fabulous Female—Refined, pretty, seeks discerning, interesting CPA or yer. Skiing, tennis, sense of humor, de vivre a plus. Quality a must. N R583.

Happy, Intelligent, Warm—Attra slim woman, 35, eclectic interests, s similar man who may want to settle d in a year or two. Note, please, and o phone. NYM S717.

Eurasian Female—42, tall, attrac successful, seeks compatible male, plus. Address. POB 1132, NY, NY 1

NEW YORK CLASSIFIED

STRICTLY PERSONALS

anguage Nut—Male wants to relate to telligent woman in French, Russian, panese or Hebrew. NYM S743.

'arm Witty—Outgoing, very attractive, iccessful writer/businessman, 40's, Jew- h, enjoys country, tennis, arts. Seeking iritual, not religious, intelligent, attrac- ve, slim Jewish woman, 30's, with some mmon interests, interested in career, arriage and starting family. Picture and rmative letter requested. NYM A025.

on't Respond If—You're looking for a tite, blond jet-setter who diets herself to oblivion! I'm a 5'11" natural woman— tractive, warm, physically active, Unitar- n, with a good sense of humor. I like the ntrasts of quiet walks and fun adven- res. I'm a self-sufficient, up-from-the- nks manager with a large company, look- g to connect with someone, not cling! ere's room in my life to make the right an my number one priority. I'm looking a strong man who knows how to be ntle. If you're over 6', 45 plus, intelligent, pendable, and non-smoking, write. YM A026.

lationship-Ready?—Attractive, caring, elligent Jewish woman, 30, likes run- ng, movies and more. Seeks man with nilar qualities, 30-35. Note/photo/ one. NYM S718.

luring RN—Very good-looking, physi- ly fit. I am a 30-year-old Jewish nhattanite, intelligent, with a great nse of humor, seeking a successful self- nfident man for a loving relationship. oto, please. NYM A029.

Attorney, 39, Male—Good-looking, intelligent, cultured, would love to meet pretty, nice, warm, young woman. Letter/photo/phone, please. NYM S719.

Jewish Mysticism, Holistic Health—Travel, arts, food all interest me. If you are a man about 50, intrigued and interested, let's see if we like each other and can enrich our lives. NYM A027.

Fall In Love With Me—Very attractive Jewish, professional woman, 34, seeks soul mate. Bio/photo. NYM A028.

Sophisticated, Slim—5'7", female enjoys tennis and music. Seeks attractive, educated male, 45-55, to share dining, dancing and conversation. NYM S720.

Country Days, City Nights—Extremely attractive, 5'8", former model (Linda Gray type), good figure, adores life. Looking for a 6'2" and over, good-build, late 40's, fun yet serious man who could not exist without pasta. Photo, please. NYM R587.

Daring And Caring—Veterinarian, tall, slim, 31, Jewish (non-religious), and crazy. Seeks tall, very slim, stable, fun-loving, career cutie-no Princesses, dreamers, no games! Photo please. NYM H028.

Pretty Professional Lady—Bright, happy smile, 5'2", 120 lbs., interested in Jewish gentleman, 48-60. NYM R588.

Visually Compelling—In a 5'7", well-curved frame. 43, vivacious, intelligent, pretty, distinguished heritage. Seeks cultured, successful, Jewish gentleman, over 45. Bio/phone. NYM R427.

Elegantly Sexy Attorney—Extremely attractive, slender, Ivy-educated, well-dressed, witty, warm, adventurous, creative, caring, flexible, fascinating, feminine and one of the world's great amateur chefs. Seeks Ivy (or similarly) educated, good-looking, successful corporate or professional man in late 30's through 40's, for honest, happy friendship and whatever may follow. I am divorced (no children), well-traveled and financially secure. If your interests include theater, movies, restaurants, riding, sailing, people, conversation, Chinese food, travel, beaches, mystery novels, and good friends (or some of the above), please respond with letter/photo/phone. NYM S734.

Warm, Affectionate, Easygoing—Jewish male looking for friendship and marriage. I'm 37, over 6', athletic, handsome and successful. I don't like the bar scene, smoking, or drugs. If you are a nice-looking woman with a personality and sense of humor to match, please send me a note. Photo, optional. NYM R484.

Extremely Successful—Handsome upscale male, 42, 5'7", who owns his own company. Seeks attractive woman who enjoys tennis, fine restaurants, fashion and travel. Photo/letter/phone. NYM R585.

Woman Artist—28, 5'10", used to her privacy, perhaps more of a New Englander than a New Yorker. Interests: travel, ballet, biking, outdoors. NYM R586.

Your Loss!—Plump woman, 45, built for comfort, loving, joy, compassion, intellect, stability, needs same in Jewish man. From NJ. NYM R589.

Almost Perfect—(If you discount my flaws). Voluptuous, tall, attractive, funny, kind, smart woman, 42, professional, youthful but grown-up; wants man to 50 with heart and humor, sane and successful, ego in perspective; for permanence. No smoke/drugs. Kids OK. NYM R599.

Tall, Slim, Black Woman—33, Wall St. exec seeks a gentleman, 6'1" and over who's honest, well-educated, articulate, affectionate and giving. Race unimportant. Phone/photo/note. NYM R591.

Intelligent, Sincere—Good-looking, tall, single man, seeks the joys of life with similar woman to 32, eclectic interests, Midwestern values, art, sailing, skiing, swimming, biking. Phone please. NYM R592.

Handsome, Polished Skeptic—34, wants pretty, sweet, slim, sensual professional gal, 23-30, who won't settle! Photo appreciated. NYM R593.

Late 30's Woman, Nurse—Speech pathologist and audiologist, enjoys classical ballet, figure skating, piano, non-smoker, willing to relocate. Seeking easygoing and gentle man who values family life and children. Bio/phone. NYM G033.

Sophisticated, Artistic Female—Sought by impeccably eligible, single, white, male European writer, 39, recently relocated in Manhattan. An elevated mental and physical relationship is the primary desire. Photo and letter, please. NYM S729.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine

Lustful lioness dares ferocious lion to play in her den. Box 212.
Sensitive poet millionaire with body like statue of David seeks woman to share his Greek Island. Box 619.

PERSONALS
A MUSICAL REVUE

Written by DAVID CRANE, SETH FRIEDMAN, MARTA KAUFFMAN
Music by WILLIAM DRESKIN, JOEL PHILLIP FRIEDMAN, SETH FRIEDMAN
ALAN MENKEN, STEPHEN SCHWARTZ, MICHAEL SKLOFF
Lyrics by DAVID CRANE, SETH FRIEDMAN, MARTA KAUFFMAN
Scenery by LOREN SHERMAN
Costumes by ANN HOULD-WARD
Lighting By RICHARD NELSON
Sound by OTTS MUNDERLOH
Choreography by D.J. GIAGNI
Directed by PAUL LAZARUS

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Unusual Woman—Sophisticated, sensual, bright, pretty. Seeks cultured, very successful gentleman, 45-60. Note, phone, photo, appreciated. NYM S727.

Attorney (Almost)—37, tall, nice looks, "tempered", traditional values, seeks his equal. If you have Apple Class and appreciate CT lifestyle, send photo and current chapter of life story to POB 2302, Stamford, CT 06906.

Cosmopolitan Female—Italophile, ex-expatriate, early 40's, 5'7", fine face and figure, former model, now editor. Seeks literate, urbane, playful, passionate, even weary male for conversation, friendship, romance, marriage or partnership in reckless chimerical schemes. Smokers, those who talk with their hands, other reprobates welcome. Note/phone. Photo optional. NYM R596.

Semi-Preppy—Redhead, 30, male. Seeks adventurous female for weekend escapes. Phone/photo, assures reply. NYM H031.

Tired Of Incompatibility?—Me too. I believe spiritual, physical beauty, and smarts are all extremely important and difficult to find. If you're a classy lady with a good supply of all, we might be a match. I'm a successful male, 30, who's well versed and interested in a variety of things, knows how to listen, and has a zest for life and the world. Please write with photo and phone, and we'll conquer the world together. NYM S721.

Petite Attractive Westchester Widow—43, loves movies, books, sports, dining, and long walks. Seeks successful, stable, caring, Jewish man, 40-48. NYM H030.

Male, 45, Handsome—Honest, educated, very successful, fun-loving. Seeks comparable, young-looking female with very beautiful face and figure for good life, committed relationship. Bio/phone and recent photo a must. NYM S722.

Handsome Attorney—32, nice guy, Jewish. Seeks attractive, bright, sensitive female, non-smoker, to share good times. Bio/phone/photo. NYM S723.

Tycoon—Internationally known, enjoy travel, antiques, theater, sports, country. You are 20's to 30's, natural, together, fun female. Bio/photo/phone. NYM S725.

Wanted: One Huggable Man—Very affectionate, attractive, self-made, who's accomplished things in his life, supportive, sensual, open-minded, likes kids (mine/yours), dancing, psychology, life, athletics. By: lovely-looking, 38, auburn-haired woman with good, sensual figure. Photo and note. NYM S730.

Out Of Sync—Terrific blond, blue-eyed, 29-year-old professional man of neither the legal or medical ilk seeks a bright woman to 34 on a similar wavelength with eclectic interests and a sense of humor. But we can't connect unless you get in touch, and maybe in sync. NYM S732.

Beautiful And Bright—Funny, witty, warm, enterprising, upbeat, cultured, Jewish, professional Manhattan woman, 38, seeks positive chemical reaction with the right man, 38-48, to share wonderful times, mutual respect and love. Reply for initial litmus test. Photo/bio/phone. NYM R599.

Are You—Fun, warm, successful, energetic, Jewish, male, 40-55, with a sense of humor, who loves sports, gambling and good times? If so, then send note/phone. Photo, appreciated. NYM R600.

Handsome, Successful, Wasp Man—Athletic, non-smoker, 37. I run my own company and juggle a playful love of life, passion for excellence and sense of humor. Musician, outdoorsman, romantic, world traveler. I would like to share the best life has to offer with a pretty gentlewoman, 24-30, who is tenderhearted, warm-blooded and very intelligent. Photo/bio/phone. NYM S736.

Sincere, Fairfield County White Male —36, 6', never married. Seeks sincere, intelligent, single, tall, pretty, athletic, slender female, 23-33. Note/photo/phone. NYM S737.

Pretty, Successful Professional—35, down-to-earth, decent, shy, seeks single man, a mensch, to share life. Note/photo/phone, please. NYM S738.

Voluptuous Blond Blue-Eyed Exec—Late 20's with a lust for life and a love of lust, seeks man, 30-45, to share a casual, relationship. Bio/photo and clean bill of health a must. NYM R601.

Handsome, Jewish Professional Male—6', 165, non-smoking, affectionate, sincere, enjoys summer and winter sports, seeking an educated, vibrant, attractive Jewish woman, 25-35. Note/phone/photo. NYM S739.

We Look, Smile, Look Again—Disappear. Beauty, style, smarts, 33, happy. Knows what's funny/tender. Jewish 3 days a year. You: same, plus tall, kind man, 33-38, mostly grown-up. POB 483 Chappaqua, NY 10514.

Not Quite A Queen—Stylish, bright, gutsy, Princess-size, brunette, 37. Likes sushi, theater, autumn walks, old movies, Scrabble, gourmet food, music, touch dancing, and blackjack. Looking for sensitive man, over 50, to be loving friend and companion through true-life adventures. If you believe femininity is an inner quality that has nothing to do with dress size, drop me a note. NYM H032.

Take A Chance—Successful man, 29, searching for caring relationship with woman sharing same qualities. I am a real person, intelligent, fun, attractive, sensitive, physically fit. Let's both take a chance. NYM S740.

Handsome, Exciting, PhD—I'm looking for a gal, 28-38, who is intelligent, pretty, perky and petite. I'm a 49, 5'9", real good-looking, well-educated, successful guy. I love the ocean and hate bars. Living in NYC totally excites me. I'm the only PhD I know who loves to jump on his motor cycle to go look at the waves in winter. Love to travel, think Maui is paradise. Really want to share "it all" with the right gal. Photo/phone/note. NYM R602.

Warm, Sensitive Man—37, 5'6", looking for warm, intelligent, affectionate woman to share dining, theater and ballet. West Fairfield a plus. Phone/photo. NYM S741.

Professional Writer And Performer—Funny and beautiful, enjoys Schubert, reading aloud, travel, mud pies, mussels, raspberries and stories. Looking for humorous, successful, passionate male, 38-50. Note/phone/photo. NYM R603.

Good-Looking Man—Successful business professional. Knows his way around New York. Tall, intelligent, trim, energetic, ethical. Financially-secure. Well-educated, well-traveled, well-spoken. In 50's but definitely looks in 40's. Interested in meeting slim, attractive woman of medium height in her early 30's. Object: relationship, leading to traditional happy ending. Please send phone and photo too, if you are serious. NYM R604.

Romantic Luftmensch—Successful in rearing children and in career, serious about ideas and the spirit, Jewish, seeks cerebral, passionate, adventurous, mildly eccentric, fertile female for round two. NYM S742.

A Dream? Maybe.—But I know you're there. You're a powerful, aggressive, very successful, athletic romantic, who enjoys luxury. I'm 30, Jewish, beautiful, intelligent, 5'4", fit, well-built. I'm adoring, creative, refreshing, and used to the finest. Make our paths cross. Photo. NYM G034.

Spirited Lady Writer—33, 5'4", attractive, fun, resourceful. Seeks friendship and romance with unafraid man, 28-40, who possesses intelligence, warmth, confidence and wit. Note/phone. Photo, optional. NYM R606.

"Companions Wheels Of A Chariot"—Do you believe? I'm 6', 27, PhD, warm, very sincere, caring, seeks similar female for meaningful relationship. NYM S744.

Rare Find, MD, 30, Model-Looks—Super successful, not jaded, seeks lean, open, bright, stable female. Photo. NYM R607.

Intelligent, Attractive, Jewish—Male, 27, well-educated, own business. Looking for attractive, professional, non-smoking female, 21-30. Photo/note/phone. POB 7263, Rochelle Park, NJ 07662-7263.

Writer, Finger Professor—Pretty, funny, friendly, feminine and Jewish, seeks man with artistic soul, athletic body, achieving mind and ardent heart. 35-45. Photo, please. NYM S746.

I Love You—Because you are a positive female, creative, joyful, romantic, spiritual and full of love, to complement me who possesses the attributes of above. Professional handsome black gent, athletic, 29, 5'11", 165 lbs. NYM H033.

5'8", Slender, Elegant NJ Lady—40, seeks quality, sociable, secure gentleman with integrity, 45-55. NYM R608.

Content With Body And Soul—Creative psychotherapist, 40, wise, kind, tall and pretty. Ready to meet loving, accomplished, fit, emotionally-aware man, 38-48, for fun and commitment. NYM R609.

Pretty Retired Professional Plus—Tall, Jewish, early 60's, Nassau, seeks top man, 60's for serious relationship. NYM R610.

Warm Attractive Man—Wasp, young, 46, very fit. Tennis, squash. Just arrived from England. Lost and lonely. I need you. Race unimportant. NYM R612.

Kojak With A Moustache—Striking appearance, tall, neat and clean, 55, widower would like to meet an attractive feminine woman. NYM S748.

Zany, Attractive Blond—35, 5'6", slim, coffee drinker and smoker seeking her third vice. Don Johnson are you out there? Note/photo/phone. NYM R616.

Wanted: Best Friend—Jewish female, 3 looking for Jewish male with sense of h mor. I'm 5'3", attractive, into compute music, science fiction. Willing to try ne things. If you think we can be be friends, please write. NYM S749.

Trustworthy Female—And not in game playing. Jewish male, 34, ear sp cialist, enjoys movies, dancing, spor music and travel. Seeks female, 21- who is honest and caring and knows wh she wants out of life and is ready for commitment. Bio/photo. NYM S751.

Good-Looking, Bright, Funny— Cosm politan, professional and successful w man, a little excessive at times, nothin strong man couldn't handle. Looking a bright, responsible, attractive, grow up man, successful in his life and w himself, financially secure with a go sense of humor, to make a good frie ship, a good lover and possibly a wond ful marriage. Note, telephone and a r recent photograph, please. My age is looking for a man 35-49, non-smok single. NYM R614.

Shapely, Super, Petite—Attractive, in ligent, warm, feminine, exotic Orien look. Long hair, successful busin seeks attractive, educated, marria minded man, trim, 5'8" plus, 37- Photo/phone/bio. NYM S752.

Attention Mr. Special—You are 30- successful, sensuous, sensitive, sinc and looking for a sexy, witty, Jewish la 33, who will never cease to amaze y Photo/bio. NYM R615.

Handsome, Sensitive, English Man— blond, blue eyes, tall, athletic, intellig artistic, reserved, witty, successful pro sional, seeks caring relationship hav potential for growth with slim, warm, tractive, intelligent woman, 20 looking for the same. Photo optio NYM S753.

Successful Male Writer—Not into be right, just being loved. Give me kis hugs, caring, sunshine, laughing, int gence and opening-up. I can, can y Want lady beautiful face, 30, but not 40. Send photo/bio/phone. NYM S75

Great Dane—6', Scandinavian, succes professional, 35, seeks attractive, cious, professional woman, confi enough to be eccentric and warm. Ph bio/phone. NYM S755.

I'm Bored This Week—Want to p Chess? Chamber music? Prefer st man over 5'10", 48-55, for pr huggable, Jewish lady. NYM R617.

Looking For Love—And commitme a friend and soul mate who is estab ed, strong-willed and sensitive, Je male, expressive, spontaneous and at ic. I'm a pretty, petite, green-eyed, bl successful businesswoman, 30, cl high spirited, lover of jazz and the gance of life as well as bicycle rides ski slopes. Photo preferred. NYM S

Beautiful Blue-eyed Brunette—Je 32, seeks one good man to share la hugs, and future plans. NYM H034

Intriguingly Pretty—High calibre, s ed lady, 38, marriage/child-orie Seeks equally successful, handsome, smoking man, 33-45, to savor my fav season. Photo/phone, please. NYM

STRICTLY PERSONALS

lodern Orthodox Jewish Woman—Dy- amic, cultured entrepreneur, 29, seeks ›phisticated male, 26-40, successful, ›nsitive and attractive. Bio/phone/photo, lease. NYM R622.

ingle Jewish Female—29, seeks Jewish ıale for lasting relationship. NYM S772.

ute, Energetic—Female, 30, looking for regular guy who can carry on a conver- ıtion and has seen something of the orld. Send bio/photo. NYM S757.

/anted: Strikingly Beautiful Gal— ›oks matter. It's not the main thing, but ıe first requirement. I'm 5'11, profes- onal man, intelligent, 32, Jewish, with Q looks and gymnast body. I'm cosmo- ›litan and the outdoors type; sometimes rious, sometimes crazy. If you're such a ıysical knock-out that you don't believe ›u need to answer ads, answer this one. ıoto/phone. NYM R619.

nly Slightly Used—NJ author/entrepre- :ur, 29, adventurous, romantic man, fe- ıe fancier. Looking for a woman to .are tennis, classic cinema, art, music, ıd lots of warmth and affection. Note/ ıone. NYM R632.

reat-Looking Blond—Humorous wo- an, 50's, with wonderful personal style .d diversified interests and accomplish- ›nts, seeks financially successful, kind an, with a nice family. NYM S762.

›w Really! What Do You—A Jewish y, 45-55, want with a gal, 25-35? Meet a l like me: closer to you chronologically, .ancially, independently; close to her age appearance, vitality, excitement. NYM ›35.

Help! I Need Somebody—Help! Not just anybody! Israeli, single, Jewish male, 36, 5'9", (have been in US 23 years), good-looking, sensitive, sincere, sense of humor, seeks to meet a single, Jewish female, 25-40, slim, attractive, warm and caring. Are you there? NYM R618.

Follow The Sun With Me—If you are a man with ways and means to join me, I am a 42, female, retired corporate exec, now looking at the world with a new attitude. I am a fun-loving, attractive, bright, health and fitness conscious dynamo who loves people, oceans and adventures. I'm ready! Are you? Note/phone/photo, please. NYM S773.

Successful Female Attorney—37, divorced with 6-year-old fatherless daughter. Attractive, good figure, affectionate, non-smoker, egalitarian yet feminine. Loves theater, dancing and being treated like a lady. Seeks slim, non-bearded man, 33-45, for romance leading to marriage and children. Phone/photo. POB 4951, Clifton, NJ 07015.

Handsome, 55, Male—Retired Jewish millionaire, living in luxury country home, near NYC, seeking unencumbered, financially secure gal, 35-45, residing in Manhattan, to share the years ahead in the city/country/travel. Photo/phone. NYM R621.

My Ruby Slippers—Tap for Tinman with sterling qualities, seeking heart - an attractive, blond sweetheart. Talented, sophisticated lady, 30, 5'4", seeks handsome, sincere, ambitious gentleman with sense of humor, comfortable in Kansas or Oz. Enjoy people, travel, culture, dancing the night away. Catholic, with strong values. No smokers/drugs. Bio/phone/photo. NYM S758.

Single Jewish Male—36, slim, athletic. Into music and film. Seeks caring woman to share the holidays. NYM S775.

Attractive Male, 24—Inscrutable Wall Street, musician. Intelligent. Jewish. Occasional entrepreneur, romantic wondering where to go from here. NYM S760.

Aesthetic Entrepreneur—Debonair, Ivy-English educated, rambunctious, inquisitive, friendly, discriminating, affluent, sportive, 39. Seeking lovely, independent, lean, lithe woman, 20's-35, of harmonizing qualities. Photo, letter, phone: sine qua non. POB 1973, NYC 10025.

Stunningly Beautiful Black—Jewish woman, mid 30's, professional, with passion for the arts, dance and life. Seeks Jewish male of high spirit and quality for a life together. NYM H035.

39, 5'11"—Never before married, hard working physician, new to Orthodox Judaism. Orthodox synagogue member, Shabbos and sometimes weekday synagogue worshipper. I observe most holidays, Shabbos and Kasruth, but not 100 percent. Seeking a soft, attractive, accomplished, intelligent, Traditional or Orthodox woman, 27-30, over 5'3", who wants happiness and many children. NYM S763.

Ready, Willing, Eager—Professional, slim, attractive widow, late 40's, seeks passionate, stable gentleman to share and share. Photo/bio. NYM S764.

Exit To Eden By Rambling—Exceptional, classy, successful, 42, good-looking male, seeking intelligent, pretty, aggressive female, who enjoyed this novel both intellectually and emotionally. Bio/phone. Photo appreciated. NYM R630.

Woman Artist Entrepreneur—Attractive, slim, unpretentious, warm, energetic, seeks sincere, open, honest man, 38-48, for fun/serious relationship. NYM R631.

Industrialist, Engineer, Pilot—5'10", lean, non-smoker, mid 50's, seeking a classy lady early 30's, early 40's, to share a delightful partnership. Photos exchanged. NYM S776.

Harvard JD Millionaire—From the south "retiring" to Manhattan for good life, 37, 6', 170, seeks female of equal or greater financial standing, 25-40, for stable relationship, politics, current events, sports, travel. Reply if you are ready for '88 primaries to NYM S777.

Artistic Redhead—Small plane enthusiast. Ex-model turned art director, 33, owns own business, seeks male counterpart with successful career in the arts, advertising or commercial pilot who flies for fun on weekends. Note/photo/phone. NYM R633.

Handsome Italian American Widower—65 in body, 58 in looks, 35 in mind. Sharp, active, warm, secure. Seeks pretty, slim, 30-50, lady for wonderful relationship. Photo please. NYM R634.

World Class Musician—Handsome, athletic, kind man, 37, fun-loving, seeks intelligent, spontaneous, Dolly Parton type woman (not overweight) to share the ups and downs of this vital city. Note/phone. NYM S781.

ANNOUNCEMENTS

Seva, Where Are You?—We danced atop the sixes. Can't get you out of my mind. Please write. Michael, POB 400615, Brooklyn, 11240-0615.

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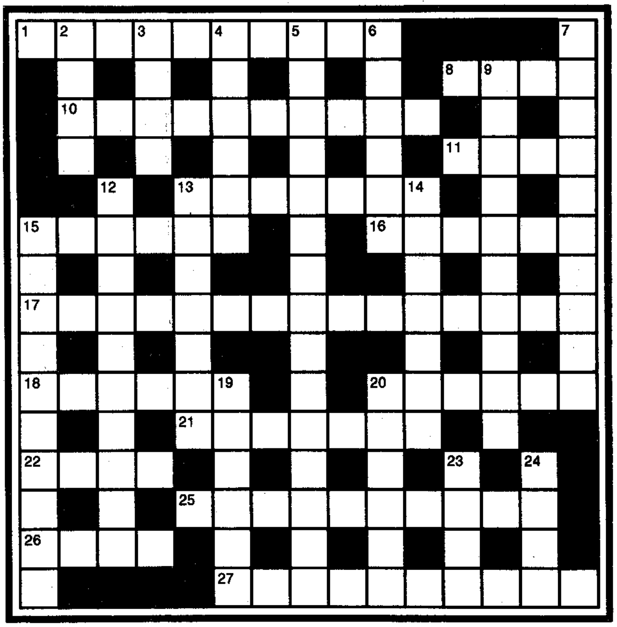
Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, N.Y.C. 10017. All ads accepted at the discretion of the publisher.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Standing thus I'm left at sea with a split cane! (10)
8 Award comes with ring inside instrument. (4)
10 Landlord can get lean living from this. (7, 3)
11 Defect in the hall is put right. (4)
13 Hard-headed type is quite genuine one way. (7)
15 Lily with this is unnecessarily beautified. (6)
16 Board partner thrown back with some hesitation by businessman. (6)
17 Turned card into a long cap as it was intended to be. (9, 2, 4)
18 Weather not so good—how discouraging it is! (6)
20 Strict always in one direction. (6)
21 Feature of sandy cove. (3, 4)
22 Design in this structure. (4)
25 Such a business compels you to go to court! (4, 6)
26 Negative sounds from the horse? (4)
27 Odd driver turned tail altogether—ran to the Thames, maybe. (5, 5)



DOWN

2 Manoeuvre on board. (4)
3 Flirtatious look draws a cry of approval in Spain around Granada at first. (4)
4 Annoyed when combed? (6)
5 They repair the gaps and end the leader somehow. (6, 3, 6)
6 Bird on the way to a man—sounds serious! (6)
7 There aren't any draughts in this kind of hotel! (10)
9 Not exactly the way to see, and it'll get you nowhere! (5, 5)
12 Each way return—identify cash for it. (5, 5)
13 One who would like to build up military muscle again. (7)
14 Report back about nothing to soldier. (7)
15 Sports accommodation available for a thousand bucks? (10)
19 Loveless kind of 14, so rumour has it. (6)
20 In flu's grip—not good, not good at all. (6)
23 Foreign dance I picked up in an Eastern island. (4)
24 Available without charge. (4)

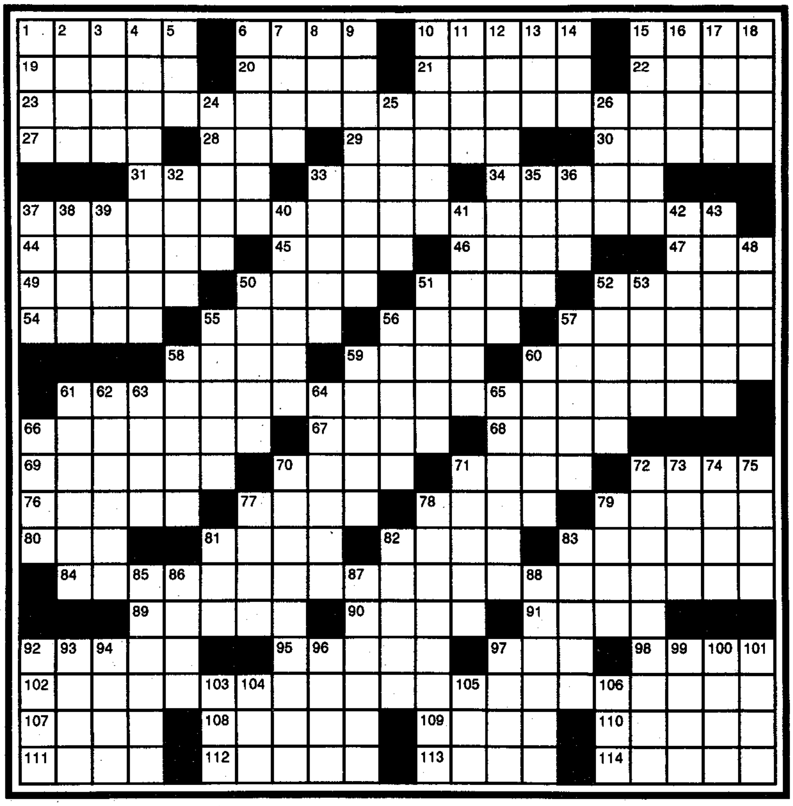
'EXPLANATIONS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Sonata movement
6 Shapeless lump
10 Colorado ski resort
15 Dolt
19 With might
20 Peerage member
21 Bellini opera
22 Deputy
23 A —— (carriage-driver's explanation)
27 Daytime serial
28 Bashful
29 Kind of goose
30 Director Frank
31 Neighbor of Kauai
33 Longfellow town
34 Last of a trio
37 Geologist's explanation
44 Sturgeon delicacy
45 Berne's river
46 Forsaken
47 Same as ante-
49 Quitter's phrase
50 Parker or Chaffee
51 Detective's quest
52 Arabian antelope
54 Half a bell sound
55 Cathedral area
56 Dart about
57 Erode by friction
58 French notion
59 Roughage cereal
60 Steers the plane
61 The —— (Arizona explanation)
66 Grows cuspids
67 Is the proprietor
68 Needing rain
69 Describing mosaics
70 High school jr.'s exam
71 Took to the hills
72 "If —— a Hammer"
76 Jockeys' controls
77 Affectedly aesthetic
78 Hoarfrost
79 Struck hard
80 First mate
81 Cupid
82 Typesetter's prefix
83 Slide fastener
84 Bookseller's explanation
89 Parisian prom
90 G.I. truant
91 City on the Truckee
92 Throw up a smoke screen
95 Funnyman
97 Poetic nightfall
98 Lone Ranger's prop
102 Vegetarian's explanation
107 Adjoin
108 Bikini is one
109 Abbr. for a queen
110 Advice to a sinner
111 Sci. workrooms
112 Voracious eel
113 Scrabble piece
114 Fencing maneuver

DOWN

1 Cheerleaders' shouts
2 Melville adventure
3 First capital of Japan
4 Throwing out, with "of"
5 "Chorus Line" song
6 Heston role
7 Jane Grey's title
8 Globe
9 Like a March day
10 East ——, region of Britain
11 Oriental bean
12 A computer does it
13 Marilyn's initials
14 Slangy refusal
15 Second-largest country
16 Sibilate improperly
17 Fragrance
18 "La Plume —— Tante"
24 Jacob's eighth son
25 Thorny shrub
26 Real-estate unit
32 Rat- ——
33 Greatly surprise
35 Tortoise's rival
36 —— Saud
37 Etching liquid
38 Texas city
39 Author Hunter
40 Sartre novel
41 Midwestern Big Ten team
42 Modernize
43 Barters
48 Former spouses
50 Eyeglasses, informally
51 Highland groups
52 "... —— in a gilded cage"
53 Hot-rodder's race
55 Totted
56 Back's opposite
57 Shun
58 "Stuck a feather —— cap..."
59 Side road
60 Concur
61 League of Nations city
62 Help to the needy
63 —— impasse
64 Cosa ——
65 Unsmoked lox
66 Whitewall, e.g.
70 Guardian angel
71 Tournament climax
72 Not rehearsed
73 Pueblo Indian
74 Up and ——!
75 Skin
77 Irving and Carter
78 Carom
79 Give an autograph
81 Scottish alder
82 Babbitt's creator
83 Ethan Frome's wif
85 Picks for parenting
86 "Othello" villain
87 In an ineffectual manner
88 Zephyr
92 Canaanite deity
93 Exile island
94 Goof
96 Alley Oop's love
97 Malefic
99 Many eras
100 Trolled
101 Swiss artist
103 Kiltie's cap
104 From —— Z
105 Clay, today
106 Buddy



Solutions to last week's puzzles appear on page 1

"Don't you just love Louis XVI?"
"I wouldn't lose my head over it."
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LIGHTS
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10 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Feb.'85.

DEWAR'S PROFILE:

DEBORAH MOLBURG

HOME: Juneau, Alaska.

AGE: 39. "Really."

PROFESSION: Sled dog racer and trainer.

HOBBY: Salmon fishing. "Up here my only competition is the occasional 400-lb. grizzly. But we all have to share sometime."

LAST BOOK READ: *Old Possum's Book of Practical Cats,* T. S. Eliot.

LATEST ACCOMPLISHMENT: Putting together a team of dogs to run in the 1986 World Championship. "If you want to win, start early."

WHY I DO WHAT I DO: "When I entered my first race in 1957, I lost."

QUOTE: "To understand true appreciation, try feeding 80 dogs at once."

PROFILE: Tenacious, not easily impressed. "When your birthday is April Fool's day you learn very quickly to be ready for anything."

HER SCOTCH: Dewar's® "White Label®" "After 3 days and 60 miles of yelling 'mush,' nothing tastes better."

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